

City Hall nonsense

The Sisters manage to wake up Alderman Piccininni (no small feat) — can indulgence match holy wrath?

Making Love again

On seeing the film — and its audiences — three times

Fisting etiquette

A look at the rules and rituals of a very proper fister

Jane Rule

Potheads, drunks, literary lesbians — life on Galiano in “So’s Your Grandmother”

Out in the City

What’s on in Toronto for April

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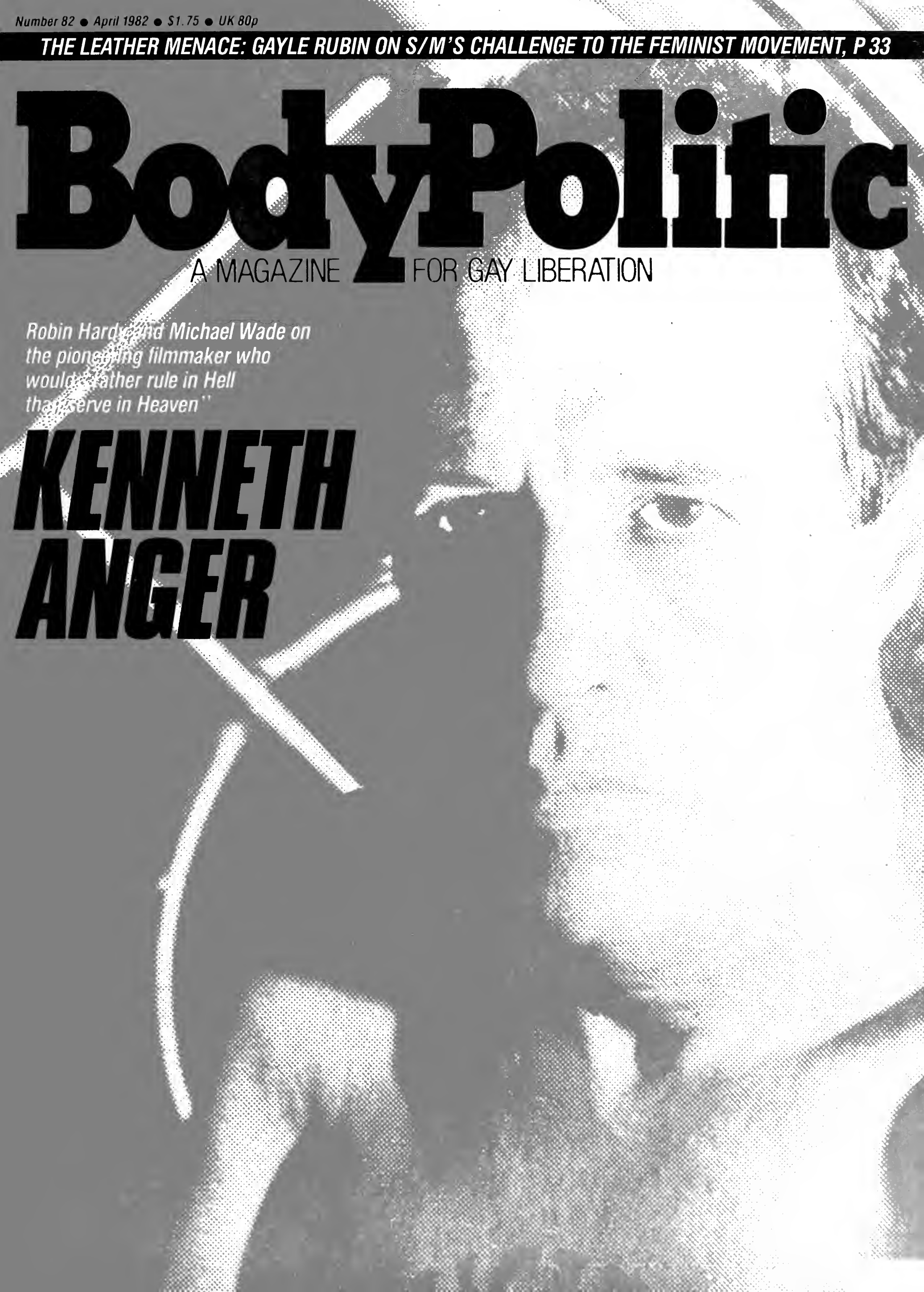
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Body Politic

A MAGAZINE FOR GAY LIBERATION

*Robin Hardy and Michael Wade on
the pioneering filmmaker who
would rather rule in Hell
than serve in Heaven"*

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Body Politic

A MAGAZINE FOR GAY LIBERATION

"The liberation of homosexuals
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Tim McCaskell, Ken Popert, Roger Spalding

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Kirk Kelly/Rick Bébout

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Barbara Harding, Ed Jackson, Gerry Keith, Bill Loos,
Elinor Mahoney, Kevin Orr, Craig Patterson,
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photo: Jimmy DeSana

Lucifer speaking 29

Kenneth Anger's lushly homoerotic films have influenced movies as diverse as American Graffiti and Star Wars. Writers Robin Hardy and Michael Wade talk to the man who would rather rule in Hell than serve in Heaven.

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Coming out as a sadomasochist made coming out as a lesbian seem easy. Gayle Rubin on the forces that lead many feminists to condemn S/M as "the dark opposite of happy and healthy lesbianism."

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It's been illegal to discriminate against gays in Wisconsin since February 25, when the state Governor signed Assembly Bill 70. This and more in World News.

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Rural outreach can be a walk-in pink triangle ice sculpture in front of the local police station, says a group that straddles the "artificial borders" of New Brunswick, Maine and Quebec.

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We give away the giveaway

We want you to give it away.

Ads on pages 13 and 15 of this issue ask you to help us mail six free issues of The Body Politic to your friends.

We're always trying to reach new readers, but the traditional methods of doing that are very expensive. As well, some promotion avenues open to most magazines are closed to TBP. Buying lists of likely customers, for example, just isn't possible.

So, we decided that the best way for us to reach new readers is to turn to the friends we already have. Most people find out about The Body Politic through the people they know. We just want to help that process along.

Fortunately, it won't take a big bite out of our budget. All magazines print more copies than they sell, so the only real cost to us is the postage. Even at today's inflated postage costs, it's still a very cheap way to get this magazine into new hands. And it's a wise investment, because we're confident that many people who receive gift subscriptions will like what they see and decide to subscribe after their gift has expired.

So, although it may look like a reckless and expensive gamble, it's really the cheapest means we have of reaching the person who is most likely to become a friend of ours — and that's a friend of yours

The cover

Photograph of Kenneth Anger by Jimmy DeSana. New York. Special thanks to Soho Weekly News. Design by Rick Bébout.

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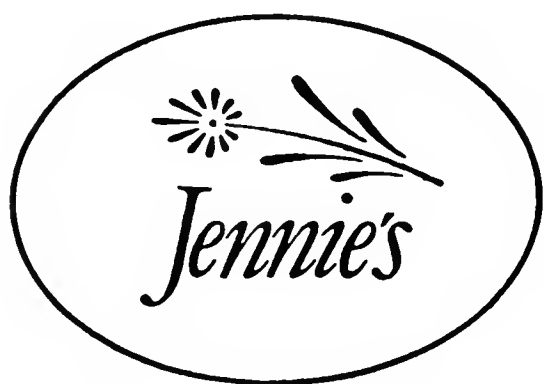
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Ambiguities and Indulgences

Two things have recently come to my attention in the columns of *TBP*.

First, an error in the "Surprise guilty plea" article by Chris Bearchell in the Jan/Feb issue. Yes, Jack Campbell pleaded guilty to a charge of conspiracy to live off the monies gained from alleged illegal activities. However, the "second" charge was not dropped. There was no second charge. Campbell was only charged with conspiracy; he was never charged with keeping a common bawdy house. This was one of the manners by which he was alleged to have conspired to earn illegal money.

And, before I make my second point, let me indicate that I am a long-standing supporter and advocate of *TBP*. I am also a friend of a number of the Sisters of Perpetual Indulgence and they have my fullest support and appreciation. However, it dismays me to note that the Toronto Gay Street Patrol received a very few meagre lines of *TBP* space while the Sisters were given more than three full pages, not to mention the front cover. Such makes me question the editorial policies of the collective.

The Gay Street Patrol consists of a group of men and women who are giving up many hours of their spare time to train themselves, and then volunteering their weekend play time to patrol the streets and alleys of Toronto in an attempt to make them safer for us all. Such contributions to our community need support, and in the light of the negative coverage received in the straight press, some good, positive gay press would have been much appreciated. A good article in *TBP* may have swelled the ranks of the Patrol in a manner which was and is very much needed.

While the Toronto Gay Patrol is alive and well, it is now moving into another season of recruiting and training, and could only benefit from an influx of new members.

Still showing my support — and hugs and kisses to the Sisters.

Dennis Findlay
Toronto

Information about Campbell's charges was gained from the police press release and Campbell himself before the trial began. At the trial, new information was introduced by the Crown, and did not include the second charge. The Jan/Feb issue of *TBP* did not state that Campbell was charged with keeping a common bawdy house, but with "conspiracy to keep a common bawdy house."

For information on how to contact the Toronto Gay Patrol, see Out in the City's Social/Political Action listings. The Collective

Bad relations

If Womynly Way Productions was interested in "maintaining an appearance of heterosexuality" (to quote Chris Bearchell, "The closet and the umbrella," *TBP*, March), I doubt we would spend the amount of time and money that we do advertising in *The Body Politic*. Nor would we produce openly lesbian artists such as Kate Clinton,

Holly Near and Theresa Trull. We are, however, interested in making *everyone* (including lesbian feminists, gay men, heterosexual women and men, parents, the hearing-impaired and people in wheelchairs) feel welcome at our events.

The end result of New Year's Eve for us was a morass of bad public relations both within the lesbian community and among the heterosexual women and men and gay men who had planned to attend the dance. We count on all those people as our audience, and we can't afford to lose any of them.

Ruth Dworin
for Womynly Way
Toronto

Strange bedfellows

Though *TBP* doesn't speak for Eve Zaremba, she obviously reads it and takes it seriously enough to write a letter to the editor (see "Agree to disagree," Letters, *TBP*, March 1982). What she objects to is not the paper but my writing for it. She claims that I imply writing for *TBP* is the only political alternative for a lesbian, an odd reading of what I had to say, particularly when she knows perfectly well that I write not only for *TBP* but for *Branching Out*, *Fireweed*, *Conditions*, *Sinister Wisdom* as well as the *Globe and Mail*, the *Vancouver Sun*, *Chatelaine*, and the CBC.

Eve Zaremba and I have made different choices in the ways we use our energies. I have no quarrel with hers. There is certainly enough to do for *Broadside*, an admirable enterprise, to keep more than a few women committing full or all their spare time to it, and I know Eve Zaremba is active in other areas of the women's movement as well. So we don't disagree about how she uses her time, only about how I use mine.

Writing five columns of eight hundred words a year for *TBP* doesn't really take up a great deal of it, nor does answering an occasional letter to the editor or writing a book review. For me it is time marvelously well spent, however, because I am able to express views which don't often fall into the category of preaching to the converted, yes, to an audience mainly male, though the female readership and participation in the paper are increasing. It doesn't take me a great deal of time to do reviews for the *Globe and Mail* either, but I take delight in being able to encourage so large an audience to read Adrienne Rich or, for that matter, Audrey Thomas.

My problem with buying any party line, whether it's lesbian separatism, sexual liberation, socialism or the Unitarian Church is that commitment to a shared view seems to become exclusive or simplistic. I am no more comfortable with some articles in *Broadside* than I am with some articles in *TBP*. I don't expect any paper or magazine always to speak for me. I speak for myself. And I read and I listen.

Because I live in a world of children, women and men, both by choice and in any public place, it makes no sense to me to exclude any of them from my concern and conversation. It may be that men (and women) in power will

"Pornography has been around far longer than you or me, and, like everything else, the more you suppress it, the more extreme it becomes."

destroy the world. I cannot think that our best defence is to lump all men in that category and then stop speaking to them, particularly as increasing numbers are trying to listen as well as to speak about issues that concern us all.

We are all limited in time, energy, and imagination for all the work that has to be done. Our choices, however rationalized, are in part subjective and circumstantial. Perhaps because my first commitment is to art, I rejoice in intuitive accidents, in strange bedfellows. That, perhaps, is why Eve Zaremba has a quarrel with me which I don't have with her.

Jane Rule
Galiano, BC

Against the current

As a young writer on the opposite shore of my ambition, separated from it by years of rough water, I was, to put it mildly, pleased to see the new addition of Joy Park's "Shared Ground" in *TBP*. There are many fine writers with much to offer. Their work has not been written as a ticket to fame and fortune, but as a lifeboat held together by courageous planks of optimism, propelled by frustration, unaided in its goal to reach the other side and share its buoyancy, ironically because it lacks the "commercial appeal" demanded by the larger, more accessible publications.

And yet, hidden in basements, down back alleys, in secluded cabins in the woods, there move and persist conformity-free individuals willing to swim against the current, ready to speak their minds and their hearts, even at the risk of drowning in the undertow. Therein lies the writing that I, for one, can never find enough of. That is why I find a column such as "Shared Ground" so necessary and welcomed. I noticed in the table of contents, some vague mention of instituting Ms Parks's column as a regular feature in *TBP*. I enthusiastically recommend that you do.

Karen X Tully
Toronto

Gay youth incarcerated

I am 19 years of age and am currently spending three years in jail, "incarcerated." My charge was indecent assault upon another male. I am now "coming out of the closet" and I am being very open about my sexual preferences and my feelings as a gay person.

If I had more freedom, less hassles, and there had been more public acceptance, I am sure I would not be here now. The age limit of 21 should be lowered to 18. This move would open many more doors for us all and give us places where a person may go and be himself (or herself). I would have been free to have had an open relationship with a lover/partner when and where I wished, to have held his hand or even to have kissed him without being frowned upon.

You see all this in a heterosexual relationship and it's not frowned upon. What makes holding another man's hand so different? Why are people and governments so afraid to accept sexual freedom? Have heterosexuals ever

stopped to think that their actions may be insulting or indecent to me or the gay community?

When I get back out I am going to have an open relationship with my partner; and I don't intend to hide my feelings.

Scott Sepke
Prince Albert, SK

Extreme case

First and foremost, congratulations on your tenth anniversary issue. As a fairly regular reader of *TBP*, I was pleasantly shocked and surprised to find it's been out ten years!

But to the point: I have not read Andrea Dworkin's book, *Pornography: Men Possessing Women*, nor have I seen Jane Rule's critique of it — but a few things in Yvonne Klein's letter ("You're all guilty," *TBP*, Jan/Feb) spurred on this reply. What is it about the women's movement that finds sexual material so damn offensive? I'll be the first to admit that I enjoy a little erotica now and then (decadent Californian that I am); it's just another means of enhancing an erotic atmosphere, much on a par with soft background music or a particularly heady wine. And yet I consistently hear how much pornography abuses women and keeps them in a position of being "displayed, shackled, maimed and gagged."

Well, perhaps that may be. I've never seen any examples of that sort of thing, and a quick poll of my straight friends indicated that they hadn't either. Perhaps my tastes are a little more esoteric than Yvonne's, who's obviously had firsthand experience with the above. I would rather suspect, however, that what she's seen is the extreme cases rather than the mainstream. The most outrageous usually gets the most attention; why should this be any different than anything else?

Look, I don't mean to offend anyone's political sensibilities, but this entire argument is just a bit specious. I agree that "pornography is not a bizarre expression of a twisted sexuality" — but I do *not* agree that it's "the ideological expression of sexism in which all men are implicated, like it or not." Like it or not, Yvonne (and anyone else who cares), women do not enter my pornographic world. I do not harbour films of women being displayed, shackled, etc. As a gay man, that does not turn me on. For you to put me into your broad-based generalization makes about as much sense as saying that all gay men are lispig drag queens.

Isn't it time to put a little bit of reason into all this? Porno has been around far longer than you or me, and, like everything else, the more you suppress it, the more extreme it becomes. If Yvonne Klein wants to see a world filled with the kind of images she describes, all she has to do is keep up with the same illogical rhetoric.

Finally, I found it ironic to read that "we as gay women and men are under an increasing attack from extremists." Yvonne, wherever you are: you want to see the kind of extremist at the fore-

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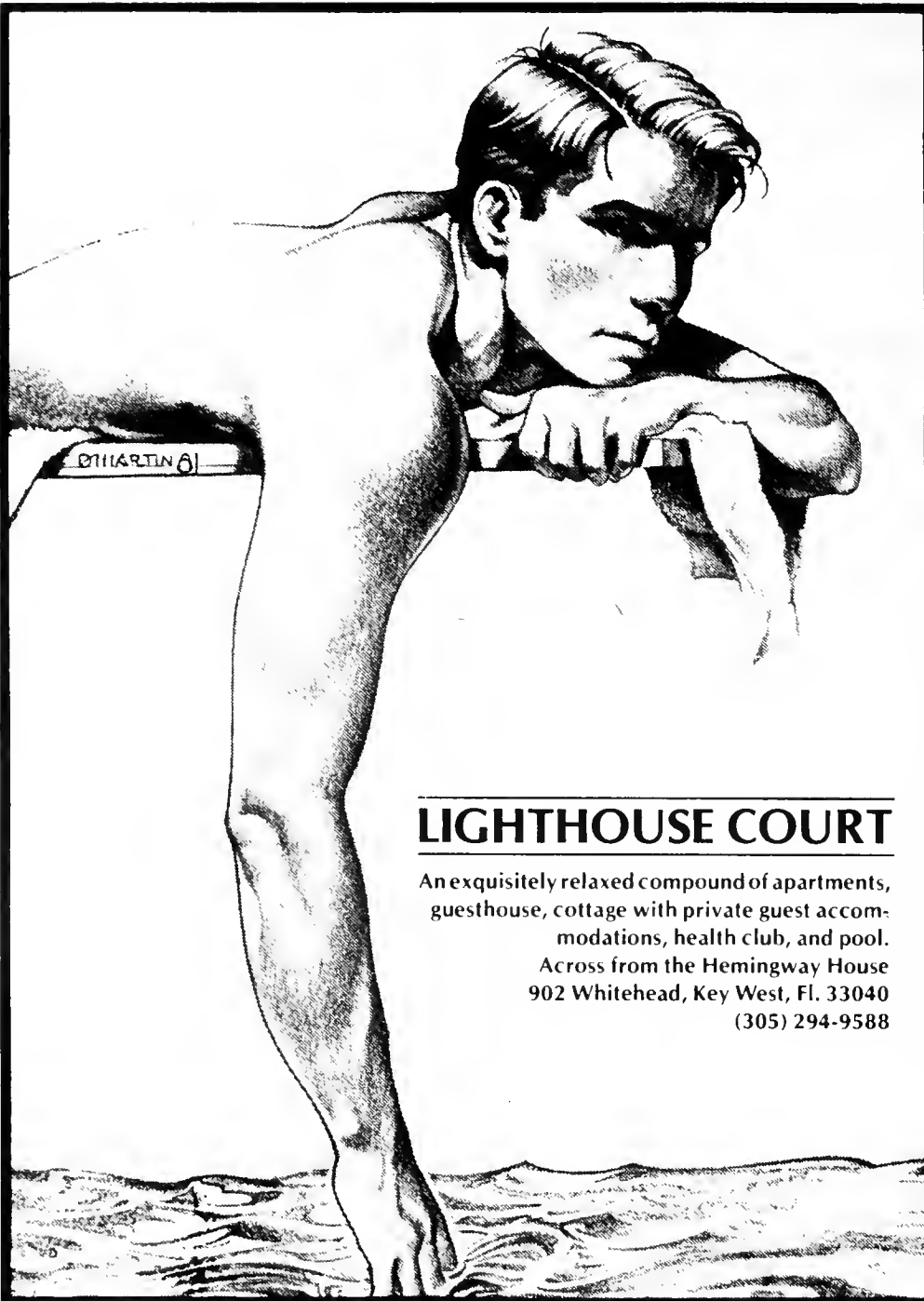
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front? A shining example of that kind of ideological thinking that keeps all of us from making a world that's truly our own? The *real* enemy?

Check out your local mirror.

Stephan Martin
San Francisco

Hard times

Those of us who have for so long thoughtlessly assumed that restaurateur/publican/bath tycoon George Hislop must be fairly comfortably well off were shocked and dazed to read his revelation in Feb 25's *Globe and Mail*: "I am a poor man."

Apparently, all his business and property holdings have availed him naught. He has gamely kept up a brave front for the sake of his friends. He is a pauper.

Feeling we cannot let this human tragedy go unrectified, a few of us, gay men and women of modest means who work the night shift in the cranberry bogs of Scarborough, have felt moved to action.

Donations of warm clothing and nourishing soup for George can be left at my box in *The Body Politic* office, or at the servants' entrance of any of George's business enterprises.

Fear not, George. You shall not freeze or starve in the gutter. Hang on if you can. Relief is on the way.

Ian Young, Chairperson
Committee to Feed and Clothe
George Hislop
Toronto

I urge, beg of you, nay demand, in my best militant manner (See the Globe and Mail, Feb 25, 1982), that you not print Ian Young's letter urging your readers to send warm clothing and nourishing soup to help me through this period of enforced poverty, brought about by the Political Action Bureau of the Metro Toronto Police (AKA the Intelligence Bureau).

In his haste to be of assistance Mr Young posted a copy of his letter on the bulletin board at Buddy's some two weeks ago and, since that time, I've been overwhelmed with chicken soup (made by real chicken) and handmade mufflers and mitts (the kind with strings à la Joe Clark). So please, no more soup, mufflers or mitts. I haven't had such a disposal problem since Ian Young, in an outpouring of Christmas spirit, sent me all those \$%&#! partridges in pear trees. The mess was unbelievable.

Mr Young, being a laissez-faire capitalist, is ever quick to run to the aid of others. I know he'll scream and call you The Body Politburo if you don't print his letter. He will denounce you for suppressing a call for local assistance while going on about El Salvador. But again, I beg of you, don't print his letter. As the banner in the demonstration says: Enough is enough!

George Hislop
Toronto

PS. When the ice and salt disappear, I'll get the Rolls down off the blocks and come over to your office and clear out his box (!) and return the crates of cranberries that those bidders in Scarborough sent to me. However, if there are still some who might want to help me out, I'm listed with all the bride's books in all the better shops and boutiques across the nation — Goodwill, Sally Ann, Creeds, etc.

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by Jearld Moldenhauer

Victim of myopia (or, "Gerald, bring me the axe.")

This article by Jearld Moldenhauer responds to Gerald Hannon's "very personal tour" of *The Body Politic's* first decade, "Who We Were, Who We Are" (*TBP*, January/February). Moldenhauer was the moving force behind the establishment of the magazine in 1971 and left the *TBP* collective in 1974. He is the owner of Glad Day Books, with stores located in both Toronto and Boston.

Since *The Body Politic's* seven-year policy of silence on the subject of Jearld Moldenhauer finally seems to have been broken with "Who We Were, Who We Are," I would like now to offer a few reflections on the piece as it relates to me.

The boxed series of quotes resulted from a four-hour session, which was mostly a question-and-answer interview between Gerald Hannon and myself, as opposed to a dialogue about a period and experiences largely shared (although undoubtedly now perceived differently). At the end of one session, I requested that a copy of the article be sent to me before going to press. Accordingly, less than a week before printing, I received a Xerox of the typeset interview, attached with a little note hoping I "wouldn't ask for any changes." Suspicious as to why the main body of the article was not included, I went down to the office to hunt out the rest of the piece. There, hanging from the layout frames, was a complete hatchet job ("Gerald, bring me the axe") on my involvement and personality, enough to make Christina Crawford hang her head in shame.

The style of *TBP* has never been to confront anyone directly. Rather, the technique has been a more subtle, omnipresent undermining of those who have fallen into disfavour. For once, however, those incapable of speaking openly to my face have taken a public opportunity to bad-mouth me. Not finding any political incorrectness, Hannon proceeds to attack me by means of the easiest route: personal insult. Never getting at any political differences, he attempts to reduce me through innuendo about my sex life, my food, my taste in music and literature, to an "eccentric, scratchy, angular individual." More than a dozen of the most vicious adjectives in the English language were dragged out to attack my personality, without pausing to consider — except tangentially — my politics or my contributions to the gay movement in Canada.

Shortly after I finished reading the piece, Gerald arrived. I expressed my anger and hurt, and proceeded to go through the piece line by line, and expose his manipulative twists and turns. A few days later, I received another little note from Hannon, saying he had "altered it somewhat," as "perhaps it did distort." While the sniping had been slightly toned down, and "balance" maintained in the form of patronizing comments about Glad Day and his "fondness" for me, the article as it finally appeared in print remained vindictive, unjust and inaccurate.

By its very nature, appearing as it does in the anniversary issue, the article carries the weight of being definitive. Thus, malice and distortion take on the stamp of history. Although Gerald tries to assure us that this is "not a history" and "is very idiosyncratically mine," it ends up looking very much like a blueprint for a gay version of the Cultural Revolution. As founder, they had to deal with me — unlike others "whose voices won't be heard" (mainly because they too were victims of other collective purges). Quite simply, this is my reward for giving so much of my life to the creation of a gay movement in Canada. Somehow, they even described my role as "co-founder" of the University of Toronto Homophile Association, although any small degree of research (assuming they don't believe me!) would show that it was I alone who took the initiative which started the process of organizing a gay community in Toronto. Just after the paper came out, I received yet a third note, this time from Rick Bébout, apologizing for this error, and asking whether or not I wished a correction in the next issue.

Gerald's prose has always been the best in the paper. It is seductively successful, but nearly always lacks a sense of the strategic implications of what is written. Whether it be that hilarious but condescending old news story about the transsexual seminar, the handling of the issues around pedophile politics in "Men Loving Boys Loving Men," or his piece on me, Hannon has always valued the stylistic twist of a phrase more than its possible effect on either the lives he's playing with or the gay movement in general. Somehow, his selective history even edits out reference to the summer of '72, when editorials across Canada demanded our arrest for publishing his article "Of Men and Little Boys." It doesn't merit a passing mention, although it caused incredible tension within the collective, and resulted in a major division in the amorphous and hitherto unchallenged "unity" of the gay movement in Toronto.

I want to add that the problem, as I perceive it, is not Gerald Hannon's initiative in dealing with controversial issues — for that has always been, at least in theory, a primary strength of Gerald's. If there is a culprit, it certainly is not Gerald Hannon alone. As a collective, strategic decisions and the responsibility for them must be shared. It sometimes seems impossible to figure out his motives, although the effects should be more predictable — at least for those who take the time to think logically. The Moldenhauer piece in its original form would clearly have isolated me within the gay movement, but here we're talking about division intentionally spawned out of the most dubious motives. The formula for "dealing with" me had obviously to: a) justify the cruelty of the assassination, b) appear democratic by allowing the victim his say, and c) overwhelm it with a contrapuntal hatchet job.

There certainly seems to be some con-

fusion about what exactly did happen to me. In his original piece, I was "eased" out of the collective. During our confrontation, I insisted that the word "assassinated" be used. In the final draft, he ended up saying "kicked" for their version and "assassinated" for mine.

Of course what really did happen is that after I found a "neutral" office for the paper, away from my house, the matter of Glad Day as adjunct to *TBP* had to be dealt with. Glad Day and *The Body Politic* had been together since *TBP's* inception in November '71 (Glad Day was started in December '70). Glad Day provided me with subsistence during the years as editorial collective coordinator, necessary especially since I had been fired from the University of Toronto after the founding of UTHA, and later from another medical research job after sharing Issue One of *TBP* with my co-workers. I sincerely believed that these two institutions belonged together, and wanted to move the bookshop out of the house and into the storefront we had just rented for the paper. When the majority of the collective opposed Glad Day sharing the new space, I was even prepared to have Glad Day and *TBP* financially connected. It became obvious that what was happening was a deliberate and meticulous conspiracy against me. Being forced to choose between Glad Day and *The Body Politic*, when Glad Day was mine alone and necessary for my livelihood, only one answer was possible. Totally betrayed by people, many of whom I had nurtured as collective members, I quit in dismay and anger.

The Body Politic is often a closed shop, despite the "come-unto-me" rhetoric of both Hannon and the "we need more people" ads in the paper. The "harmony" of the office as prescribed by Hannon is the result of very selective breeding in respect to the working of the collective. Pity that. Good people, talented people — and I understand there have been several — are continually being excluded because their vision of gay liberation, culture, or sexual politics differs from the controlling bloc in the collective. For myself, that vision has always demanded adherence to my own severe philosophy of upfront honesty, and a gay liberation that is behaviorally-oriented towards actual sexual liberation.

Ironically, I sometimes feel that the gay movement has treated me with far more cruelty and persecution over my "sexuality" (as opposed to my "sexual orientation") than I ever experienced from the world at large. Typical of these differences, this same issue of *TBP* offers up two half-baked articles reeking of the anti-sexual putdowns which characterize the politically-correct gay rights movement. (See "Calcutta '81" and "Public Sex, Private Fears").

Perhaps your self-righteous world view is a necessary part of your own survival in a basically hostile environment. As a victim of this myopic tendency, you make it difficult for me to count myself among your supporters.

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Taboo or not taboo

Most of us grew up being told that there were things people don't talk about. Many gay people have suffered at some point in their lives from not being able to talk about at least one of those things — their awareness of their sexuality.

Perhaps because of this personal experience, many of us have developed an unwillingness to "not talk about certain things." We were taught that homosexuality was repugnant; we have managed to find out otherwise and in the process have developed a healthy skepticism toward established dogma on other sexual matters, such as sadomasochism, youth sexuality, pornography, cross-dressing and public sex.

Last month, Toronto mayor Art Eggleton and senior alderman Joe Piccininni put forward a motion at city hall asking that the city hall press gallery deny *The Body Politic* all press privileges. They had found our March cover feature on the Sisters of Perpetual Indulgence offensive and — though the word was avoided — sacrilegious. (See story p 14).

When you think about it, the Sisters, an order of gay male nuns who parody religion, are a not surprising outgrowth of the gay community's diminishing desire to accommodate the conventions and standards set by mainstream society. It is also interesting that the disapproval of these politicians has not been aimed at the activities of the Sisters themselves, but at *TBP* for publishing a major article on them, thereby legitimizing them and taking them seriously as a force within the gay community.

We as gay people have developed our own sense(s) of humour, our own thoughts on what might be right or wrong, our own customs — even our own etiquette. As we stumble uncertainly toward some goal of sexual liberation, we may find that what we are aiming for has less and less to do with what people outside the gay community might feel comfortable with.

Beginning with this issue and continuing in the next several, *TBP* will be focussing on issues of sexuality, such as those mentioned above, which the gay community is presently deliberating — and acting — on. These subjects have caused us some problems in the past, notably the sensationalized controversy over "Men Loving Boys Loving Men" and the subsequent crusades from which we are still trying to untangle ourselves. But silence is sometimes less than golden, and it is only through constant and intense examination of ourselves as gay people, in all our variety, that we will ever be able to understand and to liberate ourselves. □



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Rallies, fairs, marches and dances in celebration of defiant women

Coast to coast feminism

From Halifax to Vancouver, a contemporary feminist tradition of International Women's Day celebrations has become well established. And as International Women's Day was celebrated in 1982 for the seventy-second time, it was clear that lesbian visibility is becoming a part of that tradition.

March 8, originally a day for labour movement celebrations, was declared International Women's Day in 1910 to commemorate a spontaneous walk-out two years before by the women of New York's garment industry. The successful strike was held in opposition to the needle trade's appalling working conditions, which included a 14-hour work day.

With the taming of labour militancy since World War II, the March 8 tradition had been kept alive, but barely, by the increasingly marginalized left until the student upsurge of the Sixties spawned the re-born feminist movement of today. Socialist and working-class feminists involved in that movement have initiated a revival of the celebration. Though not always without struggle, lesbians have emerged as a legitimate component of the yearly festivals that now happen in cities across the country.

International Women's Day marches took place this year in Vancouver, Edmonton, Calgary, Ottawa, Kitchener-Waterloo, Toronto, Montreal and Halifax. Other March 8 festivities took place in London, Saskatoon, Winnipeg and several other cities that we couldn't contact for this report.

In **Vancouver**, 600 people marched, including contingents from Lesbian Resistance, the Lesbian Information Line and Young Lesbians. As in most other cities, the event was sponsored by a local coalition of feminist groups, and was followed by a fair featuring displays and workshops. That night, several hundred women unwound at a women-only dance.

Like most IWD festivities, the Vancouver event also served to promote upcoming events of interest to women. Women Against Nuclear Technology announced a concert with Holly Near scheduled for March 19, and Lesbian Resistance publicized a demonstration and information day planned for March 27, the national day of action for lesbians fighting the right.

Twenty-six organizations which make up **Calgary's** International Women's Day Committee organized a week of events from March 7-11. The week included a rally on March 8 with speakers and entertainment, a women's march for peace, panels on women's health issues, a panel sponsored by the local Lesbian Mothers' Defence Fund featuring Francie Wyland of the Toronto LMDF and an awards banquet organized by the YWCA (at \$50 per person) which was addressed by CBC broadcaster Barbara Frum. A concert by lesbian-feminist entertainer Heather Bishop rounded out the week.

In **Edmonton**, Women's Space, a lesbian organization which developed out of and still cooperates with the city's



Look over here, look over there, lesbians are everywhere! Barb Droese (l) and Nora Lasovitch of the Lesbian Organization of Kitchener carry LOOK banner — a first for Kitchener — as March 6 demonstration passes the now-closed Hotel Walper, site of an early gay bar

Gay Alliance Toward Equality, provided a visible lesbian presence on this year's International Women's Day march. Two evening social activities, a potluck supper and a Women's Space dance, were both well attended.

The Socialist Feminist Group sponsored 1982 International Women's Day events in **Saskatoon**, including a film series at the public library and a festival of art, music, crafts and workshops at the local YWCA.

Winnipeg's International Women's Day Committee of 20 or more feminist groups put on quite possibly the longest series of events, spanning three weeks and including a week of films and public lectures at the University of Manitoba. A March 7 celebration heard an evening of speakers (including Canadian Union of Public Employees president Grace Hartman) and entertainment (including a powerful dramatization of anti-lesbian mythology). In Winnipeg, as in a number of other cities, individual lesbians made a substantial contribution to International Women's Day in the absence of lesbian organizations.

Kitchener-Waterloo saw its most ambitious International Women's Day

ever. The four days of events included a social evening, a march through downtown Kitchener, a women's fair where booths were set up by 24 local organizations and a public discussion of women and the economic crisis.

This year's events were endorsed by 21 community organizations, typical of the organizations across the country that support the day, including the Kitchener-Waterloo Status of Women, the Lesbian Organization of Kitchener (LOOK), the YWCA, CUPE Local 791, the Kitchener-Waterloo Gay Media Collective, CKMS-FM radio, Planned Parenthood and the K-W District Labour Council. The demonstration, on Saturday, March 6, was the first public appearance of LOOK under its own banner.

There is a year-round International Women's Day Committee (IWDC) in **Toronto**, but the day-long event requires so much work and planning that each year a March 8 Coalition comes together, at the initiation of IWDC. This year at least 90 women were involved and more than 34 organizations endorsed the day. Some 5,000 women and men joined the march for "women's right to a job, women's right to choices, and women's right to independence." As last year, opposition to the homophobia of the organized right and the defence of a woman's right to be a lesbian were part of the coalition's platform.

A workshop on networking within the city's lesbian community drew representatives from a number of lesbian and gay community organizations. Initial plans were revealed for the national day of action for lesbians fighting the right, March 27.

Another week-long series of International Women's Day events was organized in **Ottawa**. This year's march drew 100 people, slightly less than in previous years. While women's services

and groups are thriving in Ottawa, the city's feminist movement seems to be still feeling the loss of its recently closed women's centre.

The largest International Women's Day march in the country took place in **Montreal**, where 6,000 marchers, among them a contingent from the newly-formed women's committee of the Association pour les droits de la communauté gaie de Québec (ADGQ), wound their way from Parc Laurier to Parc La Fontaine on Saturday, March 6.

On Sunday, the Confédération des syndicats nationaux (CSN — National Federation of Trade Unions) sponsored a fair on a downtown college campus where films, theatre, speakers, video, kiosks and book launchings were available to the public.

As in Saskatoon, Ottawa and Winnipeg, lesbians participated as individuals in International Women's Day in **Halifax**, rather than as a visible lesbian community. The 80-woman march was followed by a fair at the YWCA which included films, slide shows, displays and booths. An evening rally of speakers and performers, English-speaking and Acadian, was later transformed into a huge dance in the Nova Scotia College of Art and Design cafeteria.

International Women's Day is much more than a network of rallies, marches, dances, and fairs. It's hundreds of feminist organizers strung across the country. Many of them represent particular schools of thought, issues or constituencies within the feminist movement. Many of them, from all the components of the movement, are also lesbians.

An indicator of the women's liberation movement's vitality is its ability to welcome visible lesbians as a part of, rather than a threat to, its fledgling but growing unified diversity.

Chris Bearchell □

Toronto: 5,000 march on Women's Day



Students defy college ban

BRAMPTON — The Student Senate of Sheridan College, Brampton Campus, agreed at its February meeting to sponsor a forum on homosexuality in defiance of a decision by the college's principal, Tony Holland.

The Senate voted 50-2 in favour of a request by organizers from the campus Centre for Women to sponsor the forum which Holland had cancelled February 10 (see *TBP*, March).

"We decided to sponsor the forum," explained Senate president Tony Chapil, "because we feel that the issue here is censorship, not homosexuality."

The Senate, which expends most of its energy organizing student pubs, "is using the issue as a testing ground for the issue of student rights on campus," explained organizer David Chang. "It's a chance for them to flex their muscles."

The issue was brought to the Senate's attention in a final attempt to have Michelle Dore, of the Lesbian Speakers Bureau, and Gary Kinsman, of Gay Liberation against the Right Everywhere, address Sheridan students.

After principal Tony Holland heard of the proposal and immediately cancelled the event, he told reporters that he did not "see it part of the college's educational commitment to offer open forums."

Response to Holland's decision was angry and immediate. On hearing of the cancellation, a group of about twenty students marched to Holland's office to demand an explanation.

According to forum organizer Anna Willats, Holland told the group of protesting students that "it was not part of the mandate of the women's centre to host discussions of social issues," although forums on rape, abortion and male sex roles had taken place earlier this year.

"He (Holland) is homophobic," explained Willats. "He thinks homosexuality is a disease."

Holland's decision was backed by Don Shields, president of the Oakville-

based college. "We call the shots as we see them," boasted Shields. "We'd have to hear some awfully good reasons" to allow the forum to take place.

Organizers have received substantial support from straight members of the Sheridan community. Hundreds of students and almost half the faculty have signed a petition denouncing Holland's decision.

A number of straight students have been instrumental in the fight to have the forum presented. "We care about our friends," explained third-year illustration student Pat Sayers, "and we support their right to discuss their sexual preference on campus."

Off-campus support for the forum has been surprisingly favourable in an area of the province which is home to both Ontario Premier Bill Davis and Renaissance International's Ken Campbell. A *Brampton Daily Times* editorial called Holland's decision "simply amazing" and chided Sheridan's administration for its nineteenth-century attitudes towards homosexuality.

The college's 2,000 students are drawn mostly from the rural and semi-urban area around Brampton. While a general studies programme includes courses on human sexuality, "students here aren't that concerned with social issues," explained Steve, one of the forum's organizers.

"I'm the fruit of the school," he laughed. "I'm used to being called faggot when I walk down the hall. But now we're beginning to realize that straight people here want to be informed."

"It's Tony Holland who helps create the ignorance," added Sayers. "The college's programmes are geared entirely towards job-related skills. They see students as disembodied hands, with blinders on," he remarked.

The college administration has yet to challenge the Student Senate decision, so organizers are optimistic about the possibility of the forum taking place, some time in April.



Fighting forum ban: Sheridan students (l-r) Pat Sayers, Anna Willats, David Chang and Steve

"I've learned more about myself fighting this issue than I'd learned in all my years at Sheridan," explained Willats. "Tony Holland's made a right-on dyke out of me."

Craig Patterson □

Ryerson group launches newsletter as protest

TORONTO — Ryerson Lesbians and Gay Men (RLGM) has launched its own newsletter in response to the refusal of a Ryerson student newspaper, *the eyeopener*, to print the group's letter to the editor. About 500 copies of the newsletter, which was critical of *the eyeopener*'s reporting of the cancelling of the film *Cruising*, were distributed on campus. Copies were placed in issues of *the eyeopener* and handed out to students in The Hub, a Ryerson cafeteria.

Cruising, which was to be screened at the Ryerson pub on February 17, was cancelled by the Student Union of Ryer-

son Polytechnical Institute (SURPI), after a complaint from Kathy Rudder, the union's Director of Women's Affairs. According to *the eyeopener*, however, "RLGM approached Rudder asking that SURPI cancel the movie."

At a general members meeting of *the eyeopener* on March 17, Rudder and SURPI president-elect Steve Quigley both refuted *the eyeopener*'s claim, stating that neither had received any input whatsoever from RLGM.

Despite these statements, a motion demanding a retraction from *the eyeopener* was defeated by a vote of 28-12. A second motion, which would have allowed RLGM to express its viewpoint in the paper, was not allowed to come to a vote.

Marc St Rose, editor of *the eyeopener*, had refused to print a retraction when initially approached by RLGM before the meeting. He said he felt the group was "too demanding." St. Rose claimed lack of space prevented him from printing RLGM's letters, but that they would be printed in a later issue.

He was supported at the meeting by members, primarily from *the eyeopener* staff, who advocated strict control of the paper by its editor rather than its student owners. They responded with cheers when someone remarked that the editor should not succumb to pressure from campus groups.

Mike Balz, advertising director for RLGM, says *the eyeopener* is a student owned and funded paper that should make space for students' letters. "They have made space in the past by using smaller type or continuing letters on a later page. They simply didn't want our letters printed." RLGM's letters have still not appeared in *the eyeopener* although four issues of the paper have been printed since the letters were submitted.

RLGM spokesperson Chris Brillinger feels the situation is very ironic. "*the eyeopener* accused us of censorship, then refused to print our letters or to retract their false statements. It is they who are trying to silence us."

Deborah Randall, a member of RLGM, says the group had been planning to start a newsletter. "Thanks to *the eyeopener* we've finally gotten it off the ground." The newsletter, called *The Ryerson Gay Times*, will be printed once a month.

Danny Cockerline □

U of T Gay Awareness Week a hit

TORONTO — Presentations on gay-police relations and a controversial performance by comic Robin Tyler highlighted this year's successful Gay and Lesbian Awareness Week, held February 22-27, at the University of Toronto.

One of the most popular events was a display in the Robarts Library depicting the relationship between gays and the Metro Toronto police. The display included photos of undercover cops carrying a banner at one of last year's bath raid demonstrations, illustrating why many gays are antagonistic toward the police. The display drew such favourable attention that it remained on view for an extra two weeks.

A related and equally popular event was the panel on gay-police relations, featuring Staff Superintendent David Sproule and Arnold Bruner, author of the City of Toronto's recent report on gay-police relations (see story page 13).

A display in the main lobby of Sydney Smith Hall informed passers-by of the diversity within the organized lesbian and gay community, with printed information and pictures of the Gay Community Choir, gay theatre productions, the Gay Street Patrol, the baseball leagues and

many other local organizations.

The award-winning film *Michael, a Gay Son*, kept out of Roman Catholic St Michael's College by nervous administrators (see *TBP*, March), was instead shown at the United Church-affiliated Victoria College. "The refusal by St Mike's generated considerable interest in the film," remarked Gays at U of T (GAUT) president Craig Patterson. "Many people came out expecting something semi-pornographic."

A major thrust of this year's programme was directed at increasing the participation of lesbians and straight women and men. The Awareness Week Committee changed its name to include "lesbian" in an effort to involve women and to counter the perception of GAUT as a male-oriented group. Kate Morgan, a U of T Associate Professor of Philosophy, spoke on "Feminists and Gay Liberation," and the Student Administrative Council Women's Commission held a discussion on "Homophobic Graffiti."

Robin Tyler had a number of controversial messages in her comedy performance at Convocation Hall. "I think she rubbed some people the wrong way,"

said Peter Bartlett, coordinator for the week's activities.

Surprised by the number of men in the audience, Tyler quickly tailored part of her act to include a gay male perspective. She talked about the baths, and joked of being in a harness in a fuck bar. On a more political level Tyler spoke strongly in favour of coalition building and against dogmatic, separatist feminism. She told the audience that gay people should not be satisfied with token concessions from straights, and should work hard at getting into electoral politics.

The week ended with the "Homo Hop," one of GAUT's most successful dances. Bringing in about \$2,000, it helped net Awareness Week an overall profit.

Patterson told *TBP* he was "tremendously pleased with the week's success. All sorts of gays showed up whom we haven't seen before," he said, "and we hope they'll come back for our parties, dances, and meetings next year."

Patterson conceded that GAUT was not very successful in getting many straight people out to the week's events. "Nonetheless," he said, "some awareness of gay people and our concerns comes out of our increased visibility and the group grows stronger because of this."

Phillip Fotheringham □

Rural outreach: 'What? Gay people here?'

"Every year when the snow melts," Jacques Lapointe says, "there's a rest area on Interstate One, the highway between Caribou and Presque Isle, Maine, which becomes a nice place to meet people."

Lapointe is talking about being gay and making contacts in a rural area. He's involved with Northern Lambda Nord (NLN), a rural organization which straddles Quebec, New Brunswick and Maine. "It's a very artificial border," he says.

Northern Lambda Nord was formed to meet a social need for rural lesbians and gay men who are not interested in moving to urban centres. "You've got to be extremely courageous to be gay in rural areas," Lapointe explains, "but it is a chosen lifestyle."

The difficulties of organizing community and political action networks in rural areas with no visible gay subculture or ghetto are enormous. There

"Politics is getting people to get up off their asses"

The Coalition for Gay Rights in Ontario (CGRO) set grassroots organizing as a priority two years ago and hired Robin Hardy to act as a catalyst and to offer resources and moral support to new-born organizations. Hardy, who "drove around in that little Honda," remembers that "many thought CGRO had its own building in Toronto and lots of money but, in fact, we operated out of a broom closet. Within three months, one of the groups I helped start had more money than CGRO."

"Politics is getting people up off their asses," Hardy says, and describes a basic plan that can be followed in starting an organization.

Once your group constitutes itself and decides on a name, he says, "invite every homo you know to a party and pass the hat, then, later, organize a dance." For most groups, establishing a phoneline and advertising it in local papers, and maybe even on the radio, is the next priority. Many start a newsletter to promote the organization; the lucky groups may be able to get their own social club.

"The important point," says Hardy, "is to put politics last."

Gays of Thunder Bay (GTB) is an example of a group which followed this recipe. GTB started a newsletter and is now helping smaller communities organize. There are plans for hosting a regional northern conference — called "Contact — Why not now?" — to discuss the problems of launching and maintaining a group in a small community.

Recently, CGRO established an updated plan for regional organization. Gays of Ottawa is one of the first Ontario groups to begin implementing the plan, with the production of a "how-to-organize manual" to provide information and resources for fledgling groups.

In a large urban gay ghetto like Toronto's, Hardy feels, "most people aren't really out. Often one or more members of the family, an employer or other co-workers don't know." The ghetto provides a shield by virtue of sheer numbers.

In rural areas and small towns it's a very different story and urban gay activists need to take this crucial factor into account if they want to encourage the development of a truly national movement. "In a small town," Hardy observes, "there's no hiding, no anonymity — you're either out or you're not." □

have been a number of attempts at setting up outreach groups in small communities across the country, particularly in Saskatchewan. Only once, however, has the job been assigned to a full-time grassroots organizer. In 1980 the Coalition for Gay Rights in Ontario (CGRO) hired Robin Hardy to help organize lesbians and gay men around the province. In this survey, *TBP* looks at organizations in smaller communities in the Atlantic region.

"That initial step was so good for us," says Lapointe of Northern Lambda Nord's first meeting, which established representatives in sister towns, St Leonard, New Brunswick, and Van Buren, Maine. The organization began with one man who called for a meeting by advertising in the regional papers. The rest was accomplished by word of mouth. Shortly after the group formed, a newsletter was launched which continues to provide a good form of communication and outreach.

A very informal lesbian word-of-mouth network has existed for some time in northwestern New Brunswick. In fact, a survey of organizations in the Maritimes and Ontario indicates that lesbians tend to form their own low-profile and private networks, but it would take a hot shot private detective — who is also a lesbian — to find them.

There are some lesbians involved with NLN, and the group also includes French and English Canadians, bilingual and unilingual Americans, dual nationals and people with ages ranging from 19 to 68.

"There are similarities, but there are also differences," Lapointe notes. The Americans tend to be more political and place a lot of emphasis on the organization. The Canadians, particularly the French Canadians, are more interested in the social aspects of the network.

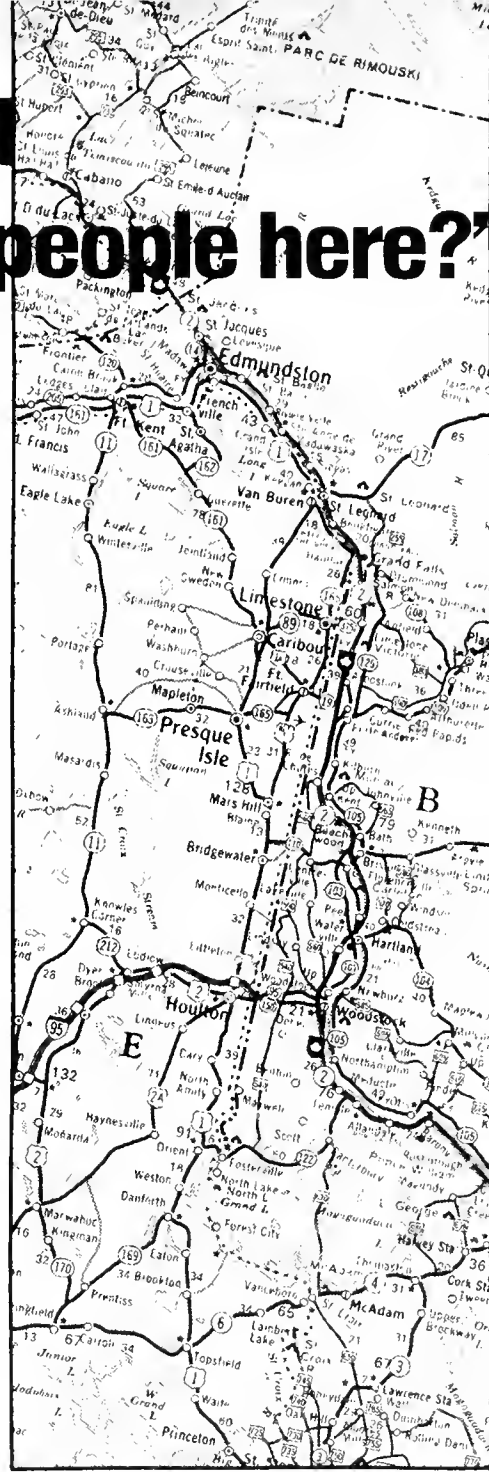
"The fact that we exist is political," says Lapointe, and the social and political elements often mix. At a recent Caribou winter carnival, members of the group built a walk-in pink triangle ice sculpture and carved their names on the inside.

That was the "most public thing we've ever done," says Dick Harrison, the founding American member, "and that was in front of the local police station." "We try to follow the rhythm of our members," says Lapointe, who now lives in Toronto but still writes in French for the newsletter and makes frequent trips home. "Most people in cities are not aware of the rural aspects of being gay," he observes, "and rural gays feel their urban brothers have very little concern or interest in them."

Currently, NLN has helped organize the Maine Lesbian and Gay Men's Symposium IX at the University of Maine in Orono, March 26 to 28. The conference, titled "Working Together," was expected to attract people from around New England as well as from the Maritimes.

Members of the Atlantic Gay Association (AGA), which is an umbrella organization of the Gay Alliance for Equality (GAE) in Halifax, Fredericton Lesbians and Gays (FLAG), and NLN, have placed a priority on establishing groups in smaller towns in order to relieve people of the necessity of travelling to Halifax for social contact. Halifax, the largest urban centre in the region, has a thriving gay community centre.

The first regional conference began



this process three years ago by setting up FLAG, the organization currently active in Fredericton. There have been various attempts in the past to maintain a group in that city, but this one has been the most successful. The group has set up a phoneline, staffed two nights a week, with a recording machine at other times. It also holds regular dances and publishes a newsletter called *Flagmag*. "We got support from Halifax for a year but we were on our own fairly quickly," says Stephen Dopp, formerly on FLAG's executive.

Robin Hardy of CGRO and Jacques Lapointe of NLN agree on the necessity for local initiative to ensure the success of an organization. As Hardy puts it, "the condensation has to be there" for

the catalyst to spark a reaction. The most important aspect of rural organizing, according to Lapointe, is that isolated lesbians and gay men have an opportunity to "know we're there with resources, and ready to help."

In Nova Scotia, long-time Halifax gay activist Robin Metcalfe reports that currently there is no specific outreach programme. Halifax does have a phone-line staffed three nights a week and the new Atlantic quarterly, *Making Waves*, has advertised in local newspapers throughout the region. At one time there was a newsletter, *Boonies*, published by an activist in Paradise, NS, and GAE retains informal contact with people in the Annapolis Valley.

The newest group in the Maritimes is the Gay Association in Newfoundland (GAIN), a revival of another organization which died three years ago. Organizer Beth Lacey is determined to make it work. Various fundraising events, including a flea market, a skating party, a bridge party and a dance are all planned. GAIN has had hassles getting advertisements in two provincial papers, but secured one which prompted about 40 letters. The group is assembling a mailing list and maintaining a pen pal relationship with people all over the province. "Some people have never been able to contact anyone," Lacey says. "We're really going to try to stay here."

Organizations in non-urban areas often experience discrimination when they attempt to advertise in mainstream media. Northern Lambda Nord has perhaps had the most success. Founder Harrison was successful in fighting this civil liberties issue with rural papers and radio stations on the US side of the border. French CBC in Moncton and one American station have done interviews with the organization.

More and more gay people are making the decision to stay in rural areas and are developing their own community in their own way. There now may be any number of underground gay and lesbian networks in rural areas throughout the country.

Lapointe tells us that the initial reaction of local people to NLN's visibility was more of a genuine surprise ("What? Gays here?") than an anti-homosexual response. One local paper routinely lists all the end-of-year news highlights in Aroostook County, Maine. This year, among its top ten items, it noted that a gay group had formed in the area.

Philip Fotheringham □

HUMAN RIGHTS

Groups pressure AHRC

EDMONTON — This city's Gay Alliance Toward Equality (GATE) met with the Alberta Human Rights Commission (AHRC) March 10 asking the commission to support the inclusion of sexual orientation in the Alberta Individual Rights Protection Act. The presentation included 15 documented cases of discrimination, with personal testimony from some of the people discriminated against. GATE's Philip Knight said commissioners were impressed by the documentation and newly-appointed AHRC chairperson Marlene Antonio called the presentation the best report she'd heard so far from a gay group.

Gay Information and Resources Calgary (GIRC) member Henry Berg will present a brief to the commission in Calgary April 7, including documented discrimination cases. Berg plans to play the GIRC telephone message tapes, which have recorded a number of death

threats from homophobic callers.

It is not clear, however, whether the commission will ask the Progressive Conservative provincial government to include sexual orientation in the act. In 1976 the commission officially supported gay rights, but backed down in 1980, bowing to government pressure. This action made it the only human rights commission in Canada not backing gay rights.

Knight also told *TBP* the increasing popularity of the separatist Western Canada Concept party will make both the commission and the provincial government wary of taking a stand on gay rights. The Western Canada Concept holds strongly right-wing views and has even attacked the Tory government for its "socialistic" practices. In any case, the act will not come up for revision for at least two years, since a provincial election will likely be held next year.

GATE has launched an appeal asking for letters of support from gays and non-gays to be sent to the commission.

In addition, GATE is planning a petition, and a campaign to lobby non-gay organizations to lend their public support to its demand.

Robert Trow

No legal aid on principle

John Damien, the former racing steward who is suing the Ontario Ministry of Consumer and Commercial Relations for wrongful dismissal, has recently been refused publicly-funded legal aid because his suit is based on principle, not on monetary gain. That's the opinion of a spokesperson from the defence committee set up after Damien was fired from his job with the Ontario Racing Commission in 1975 (see *TBP*, March).

In their notice of refusal, Ontario Legal Aid officials state clearly that one of their reasons for denying Damien any funding is that they believe damages recoverable would be less than the projected legal costs of \$53,750. Among other reasons given are "that the applicant had purposely aggravated his damages by holding a press conference immediately after his firing," that Damien has some funding from the Committee to Defend John Damien, and that "a reasonable man of modest means would not spend his money on such actions."

According to defence committee spokesperson John Wilson, "that statement about modest means sums up the whole thing. They would not be prepared to fight a case just on the basis of principle. Their attitude is that if you can't get something of (monetary) value out of it, then it isn't worth it."

Kevin Orr

Rights body gets head

TORONTO — Canon Borden C Purcell assumed the chair of the Ontario Human Rights Commission (OHRC) February 19 and promptly declared in the *Toronto Star* he is looking forward to an outspoken, if not outright controversial, term for the next three years. Purcell is leaving behind Ottawa's largest Anglican parish to replace Dorothea Crittenden, a Conservative party-liner who had been appointed to the post after her retirement as a deputy minister in Ontario's Tory government.

Purcell also told the *Star* he is anticipating "a complex but exciting job preparing for and implementing Bill 7," Ontario's new human rights law which comes into effect in June 1982. The bill incorporates amendments to the Ontario Human Rights Code which were passed last December, in accordance with most of the recommendations made in *Life Together*, an extensive review of the code conducted between 1975 and 1977.

The one significant recommendation of *Life Together* that was omitted from Labour Minister Robert Elgie's revision was recommendation 97, to add the words "sexual orientation" to the list of grounds on which discrimination is illegal.

Although the entire composition of the OHRC has changed since the release of *Life Together*, Purcell told *TBP* that current members still support the report's recommendations, including the addition of sexual orientation, and did put them forward during hearings on Bill 7. "Some things got in, others didn't," he told *TBP*. "It's not a perfect code."

Purcell has had a good working relationship with Ottawa's gay community, and would like very much to establish such a situation in Toronto.

Chris Bearehell

IN COURT

Update: bath raid trials

TORONTO — Former Richmond Street Health Emporium manager Brian Rhodes was given a \$2,000 fine or six months in jail by Provincial Court Judge F J McMahon March 4 for keeping a common bawdyhouse. Rhodes had pleaded guilty January 11 after the Crown offered to drop keeper charges against Richmond Street employees if one keeper would plead guilty. Interest in the Rhodes case now focusses on the fact that he was convicted rather than discharged, and the effect this is likely to have on Richmond found-in cases still pending. Thus far, the Crown has been relying on the testimony of undercover cops to establish its case against each found-in.

In the wake of the Rhodes case, the Crown may now enter a Certificate of Conviction to establish the bath as a common bawdyhouse, eliminating the need to prove it in each case.

Rhodes has 30 days to appeal the decision.

Romans II

Under appeal is a found-in conviction and sentence handed down February 23 by Provincial Court Judge R B Dnieper. The found-in was given a suspended sentence, placed on probation for six months and ordered to do 100 hours of community service. "Eminently appealable," remarked one lawyer of the sentence.

As well, the judge ordered Romans II to be closed down. A judge may order the closing of a premise if a charge of keeping a bawdyhouse has resulted in a conviction. However, Dnieper's case involved a found-in, not a keeper. Romans II remains open.

Back Door Sauna

A keeper trial involving the owner and two attendants commenced February 10 before Provincial Court Judge A Meen. The Crown's case has been based on testimony provided by undercover officers, and is now completed.

The case for the defence, now in progress, has been adjourned to March 23. Non-gay witnesses have testified for the

defence. A vending-machine service man and two electricians who had worked on the premises said they had never observed any acts of indecency.

Barracks/Club baths

March 15 is the date set for a preliminary hearing on a number of conspiracy charges relating to the Barracks and the Club baths. A March 8 RTPC meeting was told that police are not planning to introduce evidence regarding their allegations of organized crime.

Final found-ins

A new aspect of Toronto's accommodation crisis surfaced in Court 26 of Toronto's Old City Hall, February 19. Unable to find downtown court space for the 165 found-ins on the charge sheet, Chief Associate Provincial Court Judge H A Rice decided to parachute the defendants into Court 405 in outlying Scarborough.

Defence counsel objected that their clients had been kept waiting for downtown court slots for over a year. Given the minor nature of the found-in charges, they argued that the delay bordered on abuse of process, and that the transfer to Scarborough was added aggravation.

Moreover, Judge Rice had scheduled up to five cases per day in a single court while found-in cases have been taking more than a day each.

The trials commence April 5.

Since *TBP*'s last report in mid-February, charges have been dismissed or withdrawn against 10 more found-ins, six from Romans II and four from the Richmond Street. In most cases, the reasons for the dismissals were the failure of police to identify the defendants or to appear in court for the purpose of identification.

One man's case was dismissed when he was found to have a lawful excuse. Another from Romans II was convicted, but his lawyer appealed the decision.

As in the Back Door keepers' trial, defence witnesses have provided positive evidence balancing police testimony. In two recent found-in trials, Albert Paradis and Bryan Mitchell praised the

baths as centres where gays could exercise, relax and socialize.

The tally of found-in cases so far:

Found-in trials:	49
Wins	35
Losses	7 (2 appealing)
Pending decision	7

One undercover constable testified that, upon entering the baths, he paid with money provided by his superior. He never took a room, always a locker. Why? "Well, sir, lockers were a few dollars cheaper than rooms. After all, it's the taxpayer's money."

It is indeed. A recent feature in *Toronto Life* estimates the bottom line cost of the raids and trials at \$10,000,000.

Assault draws jail term

WINNIPEG — A man convicted of indecent assault was sentenced March 5 to one year in prison and three years supervised probation. Ray Troughton was charged in August 1980 after several incidents the previous May involving juveniles.

Troughton has been convicted of the same offence many times, and in this case the Crown asked for a lengthy prison term because of his previous record. Defence lawyer Sheldon Pinx argued that repudiation of Troughton's behaviour should not be equated with a long prison sentence. Pinx had successfully defended some of the men charged in the 1979 Winnipeg "sex ring" trials.

Troughton was also ordered to continue seeking psychiatric help. The psychiatrist he has been seeing testified that Troughton was "showing real progress" and that he had no contact with juveniles since he was last charged almost two years ago.

Troughton's lawyer appealed the decision and Troughton is now out on bail pending the appeal.

Robert Trow

Orientation inadmissible

HAMILTON — The Ontario Court of Appeal has ordered a new trial for a man convicted of indecent assault because the trial judge allowed the Crown prosecutor to question the man about his homosexuality.

Ernest Taylor, a hospital orderly, was charged with indecent assault against a 13-year-old boy early in 1979, following a complaint the boy made while he was a patient at the hospital where Taylor worked. Taylor was convicted by County Court Judge Gordon McTurk in February 1980 and sentenced to one month in jail with 18 months probation. His lawyer promptly appealed the verdict on the grounds that his client should not have been questioned about his sexual orientation.

The appeal court ruled February 11 that McTurk should not have accepted evidence that Taylor was gay because "it was not admissible to prove guilt and was seriously prejudicial." No date has yet been set for the retrial.

RT

O'Callaghan acquitted

TORONTO — Provincial Court Judge Sydney Harris has acquitted a woman charged with assaulting a policeman during a gay demonstration last June.

Suzanne O'Callaghan was arrested for allegedly assaulting police constable John Schertzer. He testified that during the aftermath of the June 20 demonstration the defendant had approached him,

Together tussle trial underway

TORONTO — The trial of three of the seven people arrested outside the popular lesbian bar Together began March 5 before Provincial Court Judge R D Osborne.

The court will decide, when this trial resumes May 4, whether three of the other accused will be tried with these three. The seventh person arrested will be tried in juvenile court.

The arrests were the result of an incident that occurred late January 20 when a number of people leaving the bar, and others passing by on the street, went to the aid of a young-looking woman who, it appeared, was being assaulted by an older, larger man. The woman's assailant turned out to be an undercover police officer (see *TBP*, March).

Plainclothes police constable Kenneth Brown testified for the Crown. He said the woman who was initially apprehended had kicked a car passing by on Church Street and that he saw his partner, Dave Brown, identify himself to the woman by displaying his badge. When those who witnessed the arrest

began to interfere, he verbally identified himself and his partner by yelling from their car as the crowd gathered up the street.

Kenneth Brown admitted under cross-examination that, since he was approximately 25 yards away at the time he warned the gathering crowd that he and his partner were police officers, there was no way of knowing for sure that the accused knew they were interfering with the police. Furthermore, he admitted, from that distance he could not actually see Dave Brown display his badge to the defendants.

Defence lawyer Peter Maloney said he thought the case was going very well so far. "The defence will be presenting a different version of the events in dispute," he explained. "I'm optimistic because Judge Osborne has a reputation for fairness and won't automatically accept an officer's testimony over anyone else's."

The trial will continue at 11:00 am on May 4 in courtroom 31 at Old City Hall.

CB

punched him in the face and kicked him. The assault, said Schertzer, was without provocation on his part.

The defendant offered a radically different account of what took place. After initially retaining lawyer Suzie Scott as counsel, O'Callaghan was able to conduct her own defence when her trial resumed January 25. At that time, she testified that she had never hit or kicked the policeman. Schertzer had confronted her and a companion, Michael Korican, she said, prior to the incident leading up to the arrest. Slapping his billy club into his hand "in a threatening fashion," Schertzer had ordered them off the street. When Korican asked the officer to put his club away, O'Callaghan said, Schertzer had retorted, "In another minute, I'll crack this over your head."

As she was walking away, said O'Callaghan, she was hit and pulled to the ground by police. Four officers forcibly held her in a prostrate position while another positioned himself between her legs and jabbed her repeatedly in the genital area with his billy club, she claimed.

Ted Hebbes, a freelance photographer who attended the demonstration, was a witness for the defence. His pictures showed O'Callaghan surrounded by several officers and being carried away. On seeing the photographs, Judge Harris remarked, "It's an awful lot of policemen to arrest one girl."

The Crown did not produce witnesses to back up Schertzer's version of the events. "If there is any weakness in the case of either," Harris remarked, "I have to say it appears to be in the case put forth by the Crown. It seems reasonable to expect that at least one of the many police officers present would have seen something of what happened. I have no hesitation whatever in finding the accused not guilty and the charge is dismissed."

Bill Loos

The perils of Kiddyland

TORONTO — Frequent arrests are still being made in the third-floor washrooms of The Bay department store at Yonge and Bloor. To date between 30 and 50 men have been arrested.

An initial series of arrests (totalling a dozen or more) during the Christmas holiday season resulted from plainclothes police activity, while in the most recent arrests the task of surveillance appears to have been taken over by The Bay's own security personnel, who take alleged offenders into custody and then turn them over to the police who lay charges for committing an "indecent act" in a public place.

Spokesmen for the police have stated that they do surveillance of washrooms only in response to complaints, and that in the case of The Bay a complaint was received early in December.

When it was pointed out to 52 Division's Staff Superintendent David Sproule at a forum on gay community/police relations during Gay and Lesbian Awareness Week at U of T that police rarely respond to a complaint with such relish, Sproule told the audience that his main concern was the location of the washroom in question — it was right next to Kiddyland (the toy department), "where people take their children."

The police accounts have not stood up well in those cases which have come to trial. Defence witnesses have testified that contrary to police claims that the men were masturbating in front of open cubicle doors, the doors of The Bay toilet cubicles are weighted to swing to a nearly closed position which does not

allow a view of the interior. So far, one trial has resulted in a conviction (with a \$100 fine) while four have ended with acquittals.

BL

CENSORSHIP

Anti-porn flick: private showing only

TORONTO — The long-suffering National Film Board anti-pornography documentary *Not a Love Story* continues its sad saga in far-away Hong Kong. Organizers of the sixth Hong Kong International Film Festival are sharply divided over whether or not to permit public screening of the controversial film.

It was banned in Ontario last October after a single presentation at Toronto's Festival of Festivals. In Ontario the film

may be screened privately for small groups, although it must not be shown, or even advertised, publicly.

However, a private screening at Toronto's Cameron Hotel in January was raided by Metro police and the film was seized. The organizer has been charged with distributing obscene material — the invitations to the private screening.

Another private presentation, given for a standing-room-only audience of federal MPs in January, was not raided by police. The Tory MP for Saskatchewan's Assiniboine riding, Len Gustafson, commented after the Ottawa screening that the film was an excellent demonstration of the degradation to which man stoops when society moves away from what God intended the relationship to be between men and women.

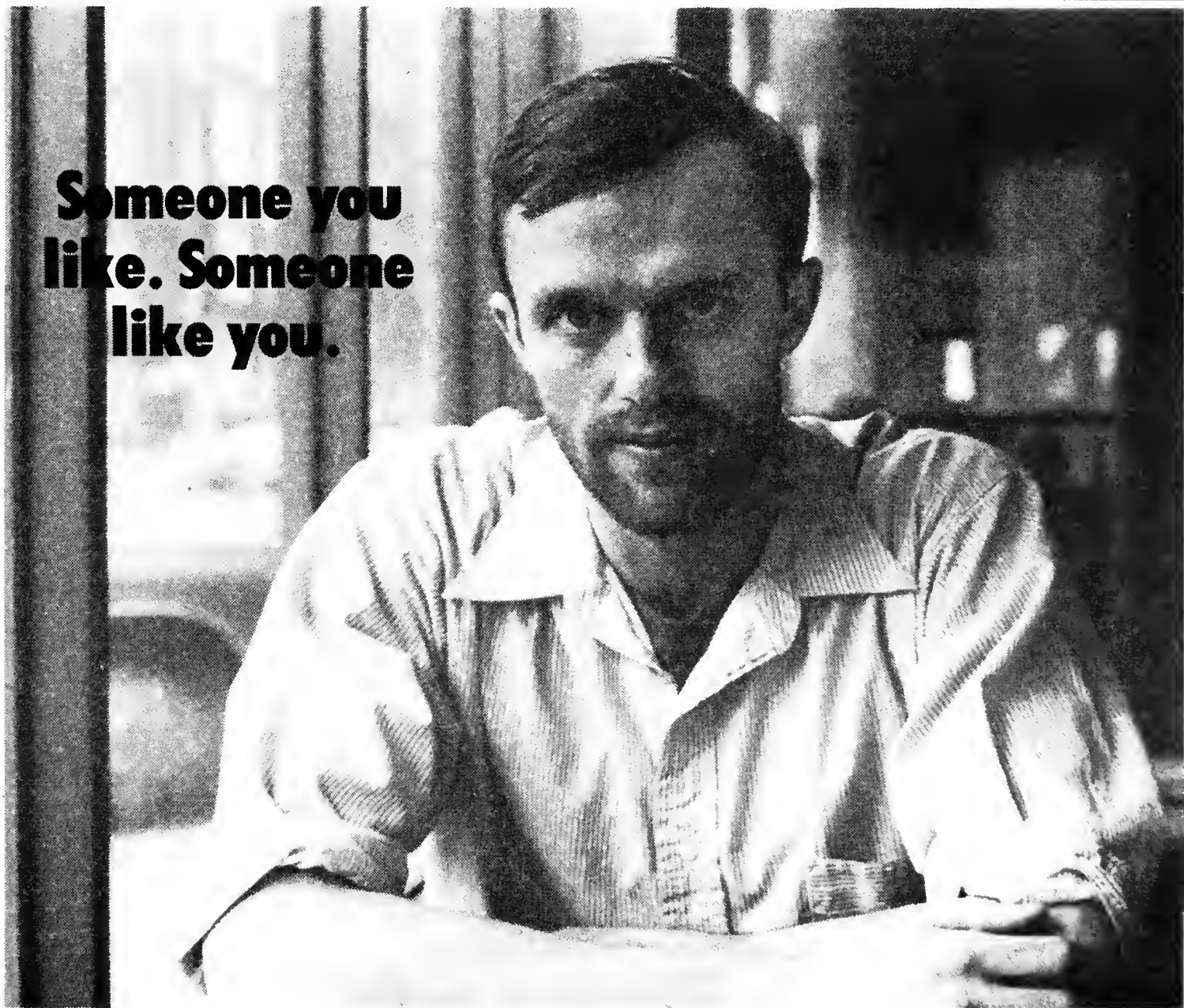
Mary Brown, chairperson of the Ontario Censor Board, says she thinks

people should see *Not a Love Story*, but, having banned public screenings, she has made it difficult for them to do so. "Community concerns must take priority over artistic ones," she claims.

Censorship in Ontario is strangely inconsistent. The board recently banned a French movie, *Beau-Père*, which depicts a relationship between a 14-year-old girl and a 30-year-old man. French director Louis Malle saw his film *Pretty Baby* banned in Ontario. The Brazilian film *Pixote*, which tells the story of young children leading lives of crime and violence, may be publicly screened in Toronto, but nowhere else in the province. Scenes were cut from *The Tin Drum* and *Luna*. The list is long.

To arrange private screenings of *Not a Love Story*, contact the National Film Board at the office nearest you.

Stephen Stuckey



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He's about your age, well-educated, likes life in the city. Like you, he sees that the world needs some changes, wants to make those changes happen. Like you, he gives some of his time or money to a gay organization.

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Article on local feuds sparks libel action

TORONTO — Simmering disagreements among some activists in this city's gay community have boiled over into a public debate in the pages of Canada's self-styled national newspaper, *The Globe and Mail*. A February 25 article entitled "Backlash against militants forms among some gays" has prompted Peter Maloney and George Hislop, two of the people named, to take the first steps towards launching libel and slander actions.

Journalist Denys Horgan quotes the opinions of Aubrey "Skip" Kellogg, whom he describes as "a Yorkville jeweller and co-founder of the movement Socially Active Gays in Toronto," which "has the support of 3,000 homosexuals and is controlled by a central committee of 25." Kellogg characterizes the city's gay community leadership as "militant" and claims it "has no mandate to speak for the majority of gays." Hislop and Maloney are singled out as prime culprits.

The article says Doug Chin, "a social worker who founded the Tri-Aid Foundation to care for homosexual street youth in Toronto, is also skeptical of Mr Maloney's and Mr Hislop's leadership." Chin apparently told Horgan there is "conflict between him and Hislop over Tri-Aid's opposition to a lifestyle in which some young gay men become obsessively involved with discos, bars, baths, and drugs," and that it's in the interest of bath owners, presumably including Hislop, to promote such a lifestyle in order to attract "a lot of chicken (into the baths) to draw the old men."

Senior *Globe* reporter Horgan relied primarily on Metro Police constable Doug McBride, a member of the Intelligence Unit, for verification of Chin's and Kellogg's observations. McBride, who was instrumental in the February 1981 bath raids operation (code-named Soap), claims:

- that police have "been in close but confidential contact with homosexuals for almost a year"
- that the "visible" leadership of the gay community is exercised by Hislop, Maloney, Metropolitan Community Church pastor Brent Hawkes and George Smith, chairman of the Right To Privacy Committee (RTPC)
- that he believes it's "a self-appointed leadership"
- that "homosexual social activities are concentrated in an area west of Yonge Street that the police refer to as Track II — as opposed to Track I, an area east of Yonge Street frequented by prostitutes."

The *Globe* writer allows Hislop to respond to Chin's complaint that he's unwilling to support the aims of Tri-Aid. Hislop says that, while he supports the idea of the service, "I don't think he (Chin) is a good social worker.... I don't support the idea of him running it." But the main thrust of Horgan's story is his analysis of lawyer Maloney and restaurateur Hislop as wealthy, self-interested businessmen. Most of the questions addressed to the two men concern their personal financial situations and slyly imply a connection between their business interests and organized crime.

Maloney and Hislop have taken the necessary steps to bring libel suits against Horgan, the *Globe's* editor-in-chief Richard Doyle, and the *Globe* itself, and slander charges against Chin

Kellogg and a third individual, Bill Mole, who set up the interviews with Horgan.

Kellogg told *TBP* that he was dissatisfied with the article because his group had intended to keep a low profile. He said that Socially Active Gays consists of a core of 20 of his personal friends, and that these 20 people had talked to 3,000 others who agree with their objectives. A copy of those objectives sent to *TBP* under the name Homosexuals for a Better Toronto sounds remarkably like the aims of many of the other 60 lesbian and gay groups in the city. Kellogg, whose letter doesn't explain the name change, originally said the group leadership was self-appointed — "just like everybody else" — and that they are not accountable to their many supporters, who "have no wish to have their names on a mailing list. They just want to be kept informed." His later letter claims the group has no leaders.

Kellogg is not the only player in this teapot drama to hasten to provide documentation of his claims. Doug Chin provided *TBP* with 28 pages of material designed to justify his *Globe* comments — most of it explaining past differences

between himself and Hislop and documenting Tri-Aid's difficulties in securing support from other sectors of the gay community.

Chin calls himself a community organizer and street youth worker. He explains this means he has been on welfare for the last seven years because of ill health and that he does his work on a voluntary basis. He admits that he and his primary collaborator, Karsten Kossman, are the only active members of the five-person "token" board of Tri-Aid.

Chin claims his accusations that bath owners lure "chicken" into their premises are based on the fact that a number of baths offer special rates to university students. Craig Patterson, chairperson of Gays at U of T, scoffed at the suggestion. "There are a lot of bath-going students who are over the age of 21 (the age of consent for homosexual sex) and others, myself included, who are hardly chicken," he said.

An angry George Smith, chairman of the RTPC, asked, "How can Tri-Aid be considered a member in good standing of the Gay Community Council when they are complicit with police slurs of the community's organizations?"

Smith said Horgan's article allows PC

Judge lets Crown keep four-year old TBP files

Toronto's anti-pornography squad, Operation P, will get to hold onto most of the material seized from *The Body Politic* during a police raid more than four years ago.

County Court Judge J Greenwood, in a decision released March 15, overturned a lower court order directing the material be returned to *TBP*. Greenwood also overturned an order awarding *TBP* costs against the Crown.

When Provincial Court Judge Sydney Harris ordered the materials back December 27, 1979, he noted that, while his decision was unprecedented, "if we never do anything which has not been done before, we shall never get anywhere."

There is no appeal from Judge Greenwood's decision. GH□

McBride to set the complete frame for the argument. "The article ends up being a police attack on us through the media," he said.

Christine Donald, a member of the co-ordinating committee of the community council, said she found the article curious because it was so out-of-date. "It's not exactly news that all gay people aren't activists. Why are they devoting a half a page to it?" she wondered.

MCC pastor Brent Hawkes, also named in the article, said he asked Police Chief Jack Ackroyd about the

TEMPEST IN A TEAPOT: II

Church and state — together again at city hall

TORONTO — A minor furor erupted February 25, when conservative members of city council attempted to push through a motion to deny *The Body Politic* access to space at city hall, to ask the press gallery to rescind the magazine's membership and to ask the board of education to prevent unrestricted circulation of *TBP* on its property. Alderman Joe Piccininni was objecting to last issue's cover story, about the Sisters of Perpetual Indulgence, a group of "gay male nuns" who parody religion.

Waving an offending copy of *TBP* in the air and calling it "a filthy piece of garbage," Piccininni asked his colleagues to interrupt their agenda to discuss his motion.

Mayor Art Eggleton supported the motion. He told *The Toronto Sun* that "The magazine should be booted out of

the city hall press gallery." The motion to change the agenda received 13 of 23 votes, but needed a two-thirds majority to pass.

A letter circulated at city hall by Rev Brent Hawkes, pastor of Toronto's Metropolitan Community Church, stated that he and many other gay Christians found the Sisters offensive, "but not *The Body Politic* for its coverage of them," saying it was the paper's job to report on all aspects of its community.

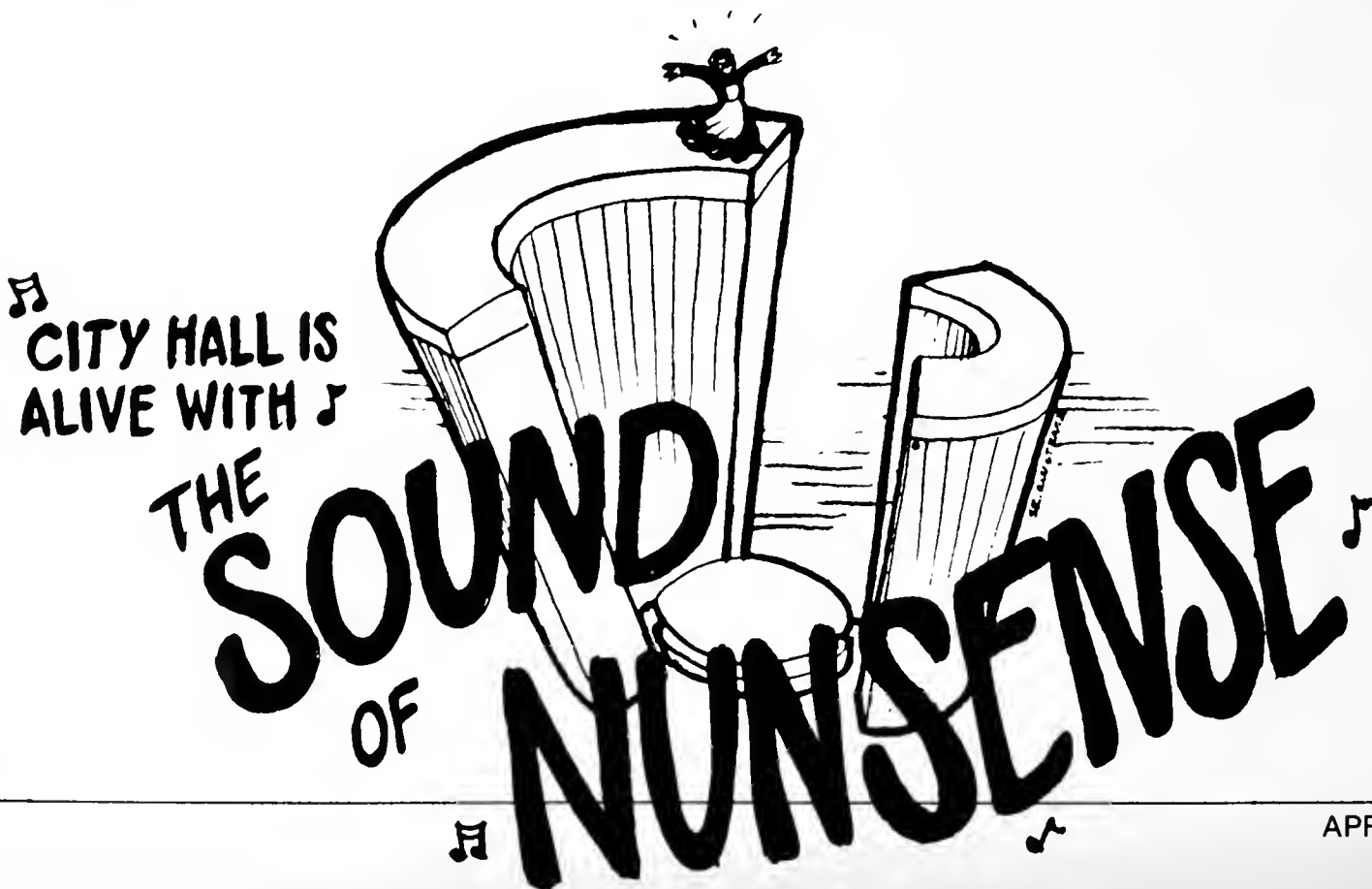
In a CITY-TV interview the night of the council vote, Piccininni quoted the opening paragraph of the letter as evidence that even the gay community objected to the article. The manoeuvre was executed with typical Piccininni flair as, in what should go down as a bright moment in television, reporter Bill Cameron insisted the alderman keep reading until he got to Hawkes's qualifi-

ication at the end.

Piccininni, a 21-year veteran of city hall, vowed to bring it up again, but missed his chance at the next meeting of council. He went into hospital that day rather than face the wrath of the city's feminists. They were at the meeting in force to demand an explanation for his opposition to an Equal Opportunities Programme on the grounds that women are "generally lazy... and won't get up out of bed" to apply for jobs.

Many local gay activists have concluded that the controversy was manufactured to garner anti-gay votes in this fall's municipal election. Sister Appassionata della Bawdy House commented: "Face it, my dear, it would be easier for Piccininni to pass through the eye of a needle than for him to understand what in heaven we're all about."

John Allec□



propriety of PC McBride's comments. Ackroyd replied that, while he hadn't read the article, he "couldn't understand why anyone would say something like that."

"More evidence that the Metro force is not even under the control of its management, let alone the citizenry," RTPC's George Smith said.

Denys Horgan has declined to respond to *TBP*'s inquiries about the article or its contents. He left town the day it appeared and was served the Maloney and Hislop libel notices when he returned to work ten days later. When contacted by *TBP*, a worried-sounding Horgan refused to comment or even to explain why he wouldn't. The *Globe* itself has made no attempt to apologize or to retract the contents of the article. Inside sources indicate that the *Globe* did not have the article reviewed by a lawyer before publication.

Bill Mole, the other man named in the suit, has acknowledged his role in Horgan's article. He told *TBP* he isn't worried about the law suits because "they (Hislop and Maloney) will be behind bars within a month." (The two men are among those currently facing conspiracy charges arising out of the bath raids.)

The next stage of the libel actions involves the launching of the suits within 90 days of serving notice, followed by an examination for discovery to determine whether or not there is enough evidence to proceed to court.

Chris Bearchell

Sweeping rule changes in the Cabbagetown league's constitution, passed at a hotly contested meeting last September, represent a departure from its original principles, but they please the new competition-oriented members from the RSL.

Much more emphasis will now be placed on teams as units, with a core of players permitted to continue from year to year. In addition, there is no longer any guarantee that an individual member will get on a team, and, even if he or she is lucky enough to be picked, no guarantee of getting a chance to play. The obvious result will be an increased stress on skill in competition. Many players feel that in the scramble for top place the less-skilled players will be pushed aside.

Warren Shepell, a CGSL ex-commissioner and one of the league's founding members, told *TBP* he had signed up as

a manager this year but, when he tried to recruit players, he found that many had already been unofficially "reserved" by other managers. He has since withdrawn his managership and predicts that many members will just not get drafted onto teams this year.

CGSL commissioner Dave Wood, aware of this possibility, has written to all team managers advising them, "we expect you to keep drafting until all people on the list are drafted."

The CGSL constitution still maintains its original objective: "to provide and protect the opportunity for individuals who support the bonds of gay fellowship to play softball in an atmosphere of friendly competition, free of discrimination on the basis of age, race, creed, sex, ability and sexual orientation." Some league members are worried that the increased stress on professionalism encouraged by the recent constitutional

changes will begin to contradict these objectives.

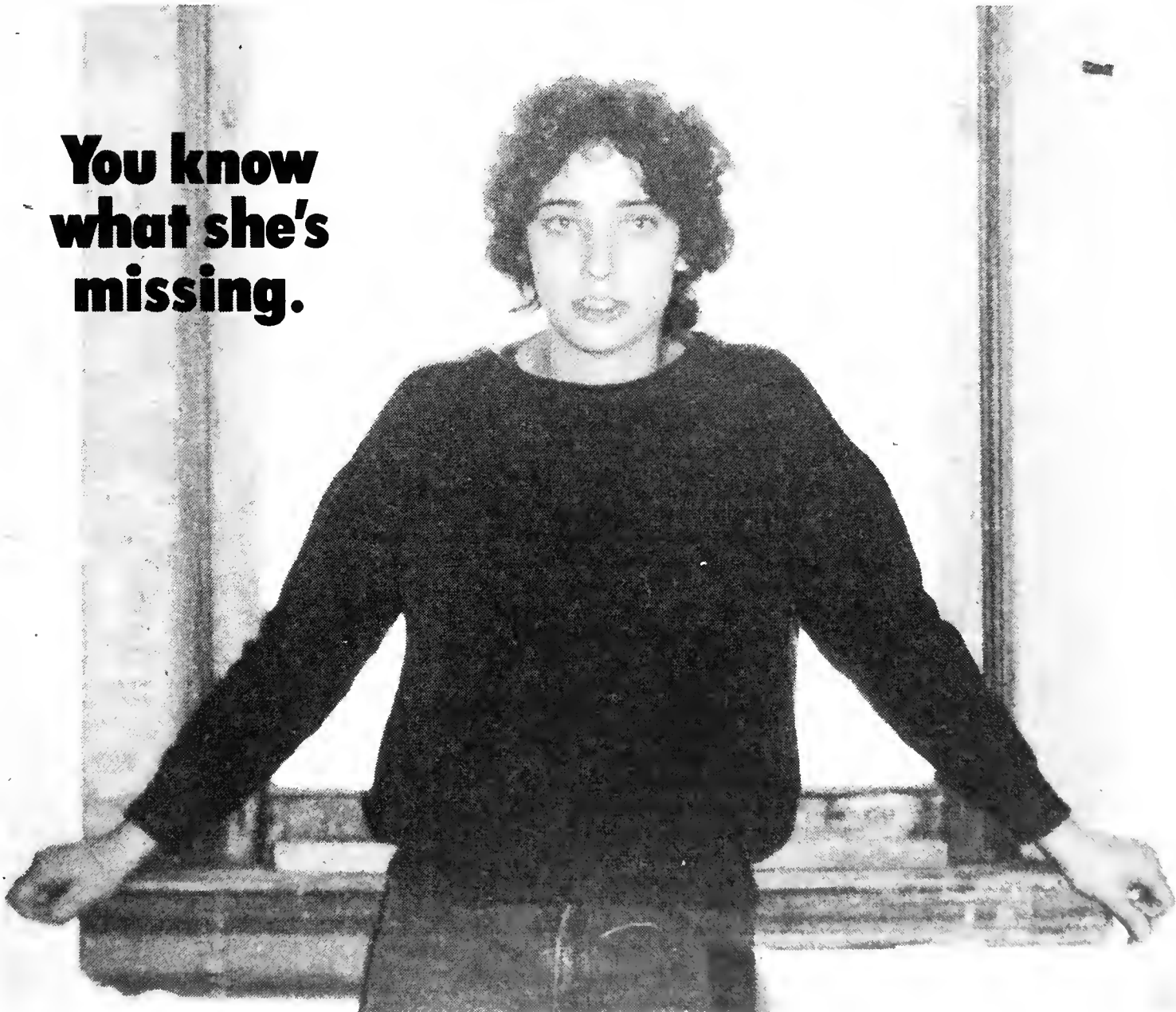
The soothsayers are already speculating on the eventual outcome of the league's internal stresses and strains. Two possible scenarios for the future have been suggested. The first is the formation of A and B divisions. Most people agree this wouldn't work because neither players nor managers are likely to want to participate in a "second-rate" B division. The second possibility is the formation of a brand new break-away league in which the original ideas of community could be re-established.

Dave Woods is optimistic that such drastic measures will be unnecessary and that the league will continue as a single unit. "You have to have change to have life," he said.

Will the long, lazy days of summer bear him out?

Gerry Keith

You know what she's missing.



Do you know this woman? She's a friend of yours.

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POLICE

Police review group keeps up pressure

TORONTO — In the six months since it came into existence, the Citizens' Independent Review of Police Activities (CIRPA) has gained widespread recognition, and there are growing signs that the police establishment is beginning to feel the heat.

In February the Metro Toronto hold-up squad, target of numerous allegations of misconduct, hired well-known criminal lawyer Edward Greenspan to defend its tattered reputation. Attention was focussed on the 18-member unit last October when CIRPA and an allied group of criminal lawyers presented the Metro Toronto Police Commission with evidence of more than twenty instances of torture, many of them involving a technique commonly referred to as "submarining," in which a plastic bag is employed to suffocate a suspect and force a confession. Despite the grave nature of the charges, the commission resisted pressure to call for a public inquiry. The protesting lawyers responded by taking the torture dossiers to Amnesty International, the prestigious body which works on behalf of prisoners of conscience and victims of torture around the world.

Greenspan denounced the charges against his clients as "malicious and unsupported," but did not care to test that assertion by taking legal action. Instead he recommended the establishment of a committee to study possible reforms in interrogation procedures, such as the videotaping of all interrogations. When CIRPA recommended similar reforms last October, the police commission dismissed them as unnecessary.

On February 23, Lawyer Morris Manning, speaking for the group which had gone to Amnesty International, announced that Amnesty had written Ontario Attorney-General Roy McMurtry saying that it found the torture allegations "substantial enough to justify an inquiry." Thomas Hammarberg, secretary-general of the London-based organization, told McMurtry that "a



CIRPA launched: February 15 meeting at city hall makes plans to monitor police actions

full public inquiry, independent of police, is required."

Such an inquiry moved a step closer February 23 when Public Complaints Commissioner Sidney Linden agreed to investigate the torture cases. Lawyers turned over files on 19 cases involving the hold-up squad to Linden after he agreed he would not use police officers to investigate. The legislation under which Linden operates normally re-

quires him first to turn complaints over to the police for 30 days. Hitherto he had been unwilling to circumvent this requirement.

CIRPA is presently conducting a massive leafletting throughout Toronto's downtown 52 Division. Some 20,000 leaflets have been delivered to homes there to increase public awareness of problems with police in their area. This action was decided upon at a

recent meeting of CIRPA which drew a crowd of more than 200. Statistics released at the meeting attributed three times as many complaints of police misconduct to 52 Division as to any other precinct in Metro Toronto.

Harassment of lesbians and gay men figures prominently among the complaints CIRPA has been receiving on its emergency hotline. In the first 20 weeks of operation, 78 dossiers were opened on cases classed as "serious," usually involving allegations of assault. Of these, there were 14 complaints of assaults on gays. Among the other common categories were racial assaults (11), assaults on women (12), beatings around the genitals (12), and beatings while in handcuffs (22).

The publicity generated by CIRPA and its allies has not been without effect. At the February 23 press conference, Manning noted that since the allegations of "submarining" were made public last October, there have been no further reports of the use of this technique, an indication that all the publicity may at least be having a deterrent effect.

Bill Loos

ORGANIZING

Community centre opens

WINNIPEG — Members of two gay community service organizations, the Oscar Wilde Memorial Society and Project Lambda, have opened a community centre in this city.

A management committee from the two groups has rented a second-floor former restaurant space at 277 Sherbrooke St, with the aim of providing a central gathering place for the city's gay community as well as meeting and office facilities for gay organizations.

The centre offers a reading room, space for social events and a gay café called Giovanni's Room. The café is now run by volunteer workers four evenings a week, and management hopes to make it a fully licenced restaurant by May 1. Other plans call for a lending library, a phone line and drop-in peer counselling and a VD clinic run by qualified medical staff.

The centre is financed by fund-raising

activities of Project Lambda and the Wilde Society. Organizers hope it will provide an important service in a city with few gay meeting places. RT

Social centre planned

CALGARY — A new organization has formed in this city to develop a lesbian and gay centre owned and operated by the community. The new centre would provide social and cultural activities and include a gym, kitchen, and bar.

Organizer Bob Harris feels the concept has great potential, since the closing of Myrt's bar and the possible closing of the King's Arms will cut the number of gay meeting places in Calgary to one — the Parkside Continental bar.

Harris said that the centre would not have a high political profile, and would not deal with political action or gay counselling, although it would offer space to gay organizations. He also stressed that the centre was not intended

to usurp the role of existing social organizations, but rather to work with them and offer its facilities for their own activities.

The major goal at present is to launch a massive fund-raising drive, with the expectation that the centre would be complete in six years. For more information, call (403) 269-9247 and ask for Bob. RT

Dignity, western style

EDMONTON — "Free To Be," the sixth annual Dignity Canada Dignité conference, will be hosted by the Edmonton chapter May 21-24 at the Hotel Macdonald. Addresses on Freedom and Sexual Ethics and Freedom and the Church will be featured as well as liturgies and social events. Organizers hope to end the conference with a jaunt in the mountains.

For more information, contact any Dignity group listed on TBP's Network pages. DC

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LIPSTICK

Plus ça change...

The complaints currently being made about how the Metro Toronto Police Commission manages the city's police force are not new, and have changed little in two decades.

Since its inception, the commission has been criticized for its non-elective nature and its failure to reflect the diversity of the community. In 1965, the now defunct *Toronto Telegram* regularly quoted a well-known civic politician who was already voicing the same complaints now being made by groups like the Citizens' Independent Review of Police Activities. He regularly lambasted the commission for "operating in a vacuum," fostering poor relations between police and the public, and generally ignoring the principles of democracy. "The attitude of these... non-elected people is as though they are conducting some sort of secret army."

The author of those words was the then mayor of Toronto. He knew what he was talking about, as he was himself a member of the commission. Seventeen years later, he still is.

He is none other than the present head of that body, Phil Givens. **BL**

RCMP seize more 'porn'

TORONTO — An anonymous caller has told *The Body Politic* that he was verbally and physically abused by RCMP officers March 12 during a three-hour search of his home.

The man, who used the pseudonym Bob, had been receiving sexually explicit mail from Europe. Some of it was intercepted by Canada Customs and within days the RCMP paid their visit. It is not illegal to possess pornography, but it is against the law to import it.

The officers found a brochure from the North American Man/Boy Love Association. They demanded to know details of the organization and how Bob came to be on the US-based mailing list.

Later they found personal photographs of children. "They weren't the least bit sexual," he explained of the pictures. "One was of my nephew. At first I wouldn't tell them. Then they hit me in the jaw." Bob gave the RCMP the information they wanted.

Charges have not been laid yet, but Bob is understandably worried. He contacted *TBP*, he said, so the magazine could alert anyone else who might be similarly vulnerable. **CB**

AG backs civilian review

WINNIPEG — Roland Penner, Attorney General in the newly-elected NDP government of Manitoba, has come out strongly in favour of independent civilian investigation of complaints against the police.

In a recent address to the Manitoba Association of Rights and Liberties, Penner noted that the police were never found to be at fault when allegations of police misconduct were investigated. Terming this result "remarkable," he said it was achieved by "the police judging themselves." That situation, he said, was "no longer tolerable," and demonstrated the need for "an independent mechanism for investigating and adjudicating the citizens' complaints" against the police.

Penner noted that this view flew in the face of prevailing opinion, which opposes any constraints on the police because of a perceived rise in crime. While he had no "desire to hamper the police in their investigation of crime," Penner said he could not buy the "notion that the police are beyond the

scope of public scrutiny, or have the right to break the law in carrying out their duties."

The "rule of law," Penner emphasized, "is not the rule of the police."

Bill Loos

LOONIES

Boycott TV station advertisers: Newton

TORONTO — Stew Newton of Positive Parents recently denounced "counterfeit politicians" and "their gang of gutless guerrillas" who attack Metro police, and he is currently promoting a boycott of CITY-TV advertisers.

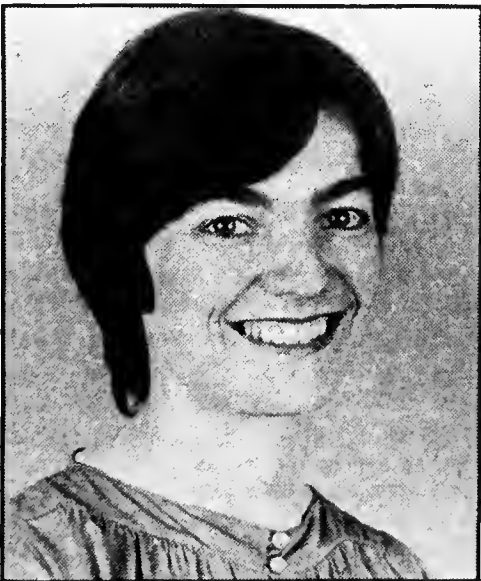
Newton, speaking before city hall's Neighbourhoods Committee February 9, referred to "socialist parasite" politicians who "care not one whit for civil rights or they would not participate with homosexuals in so many civil wrongs."

A letter sent to CITY-TV claims that "thousands of supporters" of Positive Parents will initiate a boycott of its advertisers April 1 because of "a disposition on (the station's) part to be overly sympathetic to the cause of homosexuality."

Fred Klinkhammer, general manager and vice-president of CITY-TV, says he knows of only two advertisers who received the letter, but "we've been able to satisfy them that Newton is not a man to be taken seriously." As for the possibility of changes in editorial policy, Klinkhammer states, "We'll continue to cover the gay question in news stories. It's part of the community."

Newton believes that homosexuality "is a learned habit, based on the fact that in some parts of the world there is no homosexuality, and God doesn't discriminate against certain parts of the world."

Philip Fotheringham



Positive Parents target Sheila Capps (MPP — Hamilton Centre) thinks the anti-gay crusaders, led by jeweller Stew Newton, "are not worth the time to take seriously."

Capps, who established an impressive second-place standing in the February 20 Ontario Liberal leadership convention, was commenting on anti-gay hate literature that was circulated by Positive Parents at the convention. "It (the literature) had no effect on the race at all," she said. "People write them off because their information is so bizarre. The only people who believe it are those already in agreement with it."

Capps says she stopped worrying about Newton and his "fictional 20,000 concerned citizens" when he refused to answer questions for members of the Resource Development Committee who were conducting hearings on amendments to the Ontario Human Rights Code. She says Newton's victims should "not give him the attention he is so obviously looking for." **CB**

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Wisconsin passes gay rights bill

MADISON — In an historic victory for the American gay movement, Wisconsin became the first state in the union to prohibit discrimination on the basis of sexual orientation when Governor Lee Dreyfus signed Assembly Bill 70 into law February 25.

The bill, authored by Democratic Party Representative David Clarenbach, adds sexual orientation as a prohibited category to an already existing law banning racial and sexual discrimination. The legislation covers the fields of housing, private and government employment, public accommodations and the National Guard. It also forbids discrimination in the regulations of state agencies and in the business practices of firms having a contractual relationship with the state.

The bill passed the State Assembly by a 50 to 46 vote last October 3, and was approved by the State Senate February 16 in a 19 to 13 vote. Despite his reputation as a moderate to conservative Republican, Governor Dreyfus announced that he had "no problem" with the proposed legislation provided that it did not require affirmative action for past discrimination. He signed the bill shortly after an amendment was added to that effect February 18.

Clarenbach called the bill "a significant victory for all people who value human rights and a blow to those who promote bigotry and prejudice."

He attributed the bill's success to the wide range of support it had gathered, particularly within the religious community. Among the endorsers of the legislation were the bishops of United Methodist, Lutheran, Presbyterian, American Baptist and Episcopal churches, together with the Roman Catholic archbishop of Milwaukee and the national president of the United Church of Christ.

Wisconsin gay activists were elated by the bill's passage. Lance Greene of The United, a lesbian and gay social change and service agency in Madison, told Boston's *Gay Community News*, "No one expected it to do as well as it did, considering the reactionary times we are in."

While three other states, Michigan, Pennsylvania and California, have executive orders banning anti-gay discrimination in their agencies, these orders are subject to legislative review and can be retracted by a new governor. Wisconsin's new law, on the other hand, is firmly entrenched in legislation, and is more far-reaching in its scope. □

Concert interrupted by nude protesters

VIENNA — The Vienna Philharmonic Orchestra's traditional New Year's Concert was interrupted this year when two gay men jumped on the stage, stripped to their bow ties and held up a banner calling for human rights for gays.

The protest would have been seen live by 150 million viewers except that the cameras were switched to a pre-programmed ballet excerpt at the very moment the men jumped on the stage.

Total chaos broke out until police jumped on stage and dragged the men away. Each man received a fine of \$250 and 10 days imprisonment.



"No problem": Wisconsin Governor Lee Dreyfus signs gay rights bill into law Feb 25

Both men are members of the Viennese group HOSI, which has been lobbying politicians about reform of anti-gay laws for over a year. One of the men, Florian Sommer, said the protest took the form it did because the media only take notice of gays when there is a scandal.

HOSI is demanding the repeal of four anti-gay laws which establish a higher age of consent for homosexual acts, ban male prostitution, and prohibit the distribution of information on homosexuality, and the formation of homosexual organizations. □

MCC seeks to join Christian churches

WASHINGTON, DC — The Constituent Membership Committee of the National Council of Churches (NCC), an ecumenical body of 32 Christian denominations in the United States, is expected to approve the membership application of the United Fellowship of Metropolitan Community Churches (UFMCC) at its March 15 meeting. The UFMCC is a denomination of 190 predominantly gay churches.

UFMCC's co-director of ecumenical relations Adam DeBaugh told the *Washington Blade* he was confident the committee would approve the application. If approved by the Constituent Membership Committee, the application will be sent on to the NCC Governing Board, where it must receive the assent of two-thirds of the Board's 262 members.

Success at the Governing Board level is considerably less certain. While mainline Protestant churches with a more liberal outlook are likely to support the UFMCC's application, opposition can be expected from the orthodox churches and from the black Baptist denominations. □

Thorpe pressured to quit Amnesty post

LONDON — Former British Liberal Party leader Jeremy Thorpe resigned as head of Amnesty International's British

section early in March, less than a month after his appointment to the position.

His appointment to the Amnesty post sparked a wave of criticism among members of the human rights organization who feared the scandal he was implicated in three years ago would damage the group's work.

Thorpe's political career was shattered when he was charged with conspiracy to murder a man who claimed to have been his lover. Although Thorpe was acquitted, he subsequently lost his seat in Parliament in the 1979 general election and resigned as Liberal leader shortly afterwards.

The furor over Thorpe's appointment came as Amnesty sections around the world prepared to reevaluate the group's position on the status of gay prisoners. In 1980 Amnesty's International Council affirmed that anyone imprisoned for advocacy of gay rights could be considered a prisoner of conscience (POC) but decided against supporting those jailed simply because of their sexual orientation. Since 1974, the

Danish section has been pressing the Council to recognize all those imprisoned for homosexual activity.

The International Council will meet in Rimini, Italy, in September. The International Gay Association has urged its members to contact local Amnesty sections to lobby for their support of all gay prisoners. □

Indian gays hold national meeting

INDIA — Forty delegates from across the country met in Hyderabad November 8 for India's first national homosexual conference.

Delegates representing a wide cross-section of the Indian community discussed strategies for demanding the Indian government reform anti-gay laws in place since British rule. Section 377 of the Indian penal code recommends 10 years to life imprisonment for "unnatural offences."

The conference also focussed on the social problems and isolation experienced by Indian gays who often face blackmail and police harassment. A larger conference is planned to be held in the west of India in 1982. □

Reagan withdraws anti-gay nominee

WASHINGTON, DC — US President Ronald Reagan agreed February 27 to withdraw the controversial nomination of conservative black radio evangelist B Sam Hart to the US Civil Rights Commission. Reagan's decision followed strong protests from women's civil rights and gay organizations, along with revelations that Hart had defaulted on government loans.

At a February 10 news conference announcing his nomination, Hart proclaimed his opposition to civil rights for lesbians and gay men, to the Equal Rights Amendment and to school busing as a means of achieving racial desegregation. "I am black," Hart told re-

"Prostitution" problem for Paisley

BELFAST — Ian Paisley's ultra-right-wing Democratic Unionist Party (DUP) and his Free Presbyterian Church (FPC) were shaken when members of both organizations were implicated in last December's "boy prostitution" scandal.

The scandal has focused on 64 year-old William McGrath, former housewarden of the Kencora Boys Home in Belfast, who was convicted of sexual offences against his charges over a period of nearly 20 years. McGrath also headed an anti-Catholic paramilitary group called Tara and was associated with Paisley's DUP and FPC. Paisley had apparently been warned as early as 1975 that McGrath was using his authority to have sex with boys in his care and even renting out their services to others.

The scandal undermined Paisley's personal credibility with many of his hard-line supporters, since he clearly ignored evidence that members of his

own church and party were involved in homosexual activity with minors. The DUP's loss of a crucial bi-election to Official Unionists in South Belfast riding March 4 has been attributed to the scandal, which weakened the morale of the protestant extremists.

In the midst of these revelations, the British government announced February 25 that it would move to legalize homosexuality in Northern Ireland bringing the province in line with the rest of Britain. The move came in response to last October's European Court of Human Rights ruling that the province's anti-gay laws breached the European Human Rights Convention.

Although both the official Unionists and the DUP are opposed to law reform it appears unlikely that they will be able to mount much effective opposition given the disarray caused by the scandal in their own ranks. □



Support for reform: Five hundred people demonstrated in The Hague January 23 in support of fired Belgian teacher Eliane Morissens, and to back a proposed anti-discrimination law which has aroused criticism from Dutch Protestant fundamentalists and conservative Roman Catholics.

The bill, in first draft, would ban discrimination on the basis of sex, marital status and sexual orientation. The main organizations for Protestant and Catholic school boards are demanding exemption from the law on the grounds that they hold religious objections against employing non-married couples and homosexuals. Two thirds of Dutch schools are under the authority of such denominational school boards.

However, the country's major teachers' unions have come out in favour of the law and explicitly condemned anti-gay discrimination. The leading Dutch lesbian and gay organization, COC, published a full-page advertisement with 1,600 signatures in two daily newspapers, in favour of the law.

COC has urged that the law be strengthened to include protection for pedophiles and sado-masochists and stiffer penalties for those guilty of discrimination. □

porters. "I can not change that.... (Homosexuals) have chosen a way of life. They have to accept the consequences."

Reaction to Hart's nomination was immediate. Both of Pennsylvania's Senators opposed the move, together with the state's leading newspapers. The National Gay Task Force and the National Organization for Women condemned the nomination. Althea T L Simmons, director of the National Association for the Advancement of Colored People's Washington Bureau, declared that Hart "makes a mockery of civil rights." □

First Lyon march for lesbian mother

LYON — More than 1,000 people turned out to this city's first gay demonstration December 12, in support of a lesbian mother ordered by a judge to submit to psychiatric examination.

The woman's ex-husband challenged her right to custody of her son after she began living with her lover. In a decision which angered feminists and gay rights groups the judge in the case ordered that the mother undergo psychiatric examination to determine if the mother's lesbianism would have a detrimental effect on the child's development.

The demonstration was supported by left-wing parties, the human rights league and the French family planning movement. □

Belgian teacher ends 38-day hunger strike

BRUSSELS — Belgian teacher Eliane Morissens suspended her hunger strike February 24 after 38 days of fasting. Morissens was demanding reinstatement to her job as assistant headmistress at a girl's school in the province of Hainaut. The sixty-year-old teacher was dismissed after she spoke on public television about being a lesbian.

Morissens began her hunger strike on January 18 after attempts at negotiation had failed and a provincial appeal body delayed ruling on her case. The appeal body finally issued a decision on January 22, which excluded homosexuality as one of the reasons for her dismissal, but upheld the school board's decision.

The teacher, whose health was begin-

ning to fail, told reporters that to continue her strike would be "to play into the hands of those who would prefer to see me dead." Morissens plans an appeal of the ruling upholding her dismissal to the Belgian state council, which acts as the country's supreme court. □

Hearings begin on national rights bill

WASHINGTON, DC — The first capitol hearings for the national lesbian and gay civil rights bill were held here January 27 before the House of Representatives' Subcommittee on Employment Opportunities, but right-wing opponents of the measure boycotted the event.

The proposed legislation, known as the Civil Rights Amendment Act of 1981, would amend the 1964 Civil Rights Act to prohibit discrimination on the basis of sexual orientation in the fields of private and government employment, housing, and public accommodation. The bill has 52 sponsors in the House of Representatives.

Among those testifying on behalf of the bill were Massachusetts Democratic Senator Paul Tsongas, the chief sponsor of the Senate version of the bill, Rev Avery Post, president of the United Church of Christ, Jane Wells-Schooly, vice-president of the National Organization for Women, and Sgt Charles Cochrane of the New York City Police Department, an openly gay policeman.

Only one witness, Connie Marshner of the National Pro-Family Coalition, spoke against the measure. Marshner claimed the bill would advance the demands of "militant homosexuals" and force unwilling employers to hire gay men and lesbians.

Steve Endean of the Gay Rights National Lobby said the hearings were a success in that they furthered the "process of educating people about gay rights." There are no immediate plans to force a vote on the bill. □

Coors launches suit against gay critics

SAN FRANCISCO — The multi-million dollar Coors corporation, producer of Coors Beer, has initiated a lawsuit asking for damages in excess of \$145,000 against a local gay activist, Howard

Wallace, and his organization, Solidarity. The suit alleges that the five-year-old boycott of Coors Beer supported by Wallace and Solidarity was designed "to drive Coors out of business," and asks that boycotters be required to cease activities described as "coercion, intimidation, and threatening, interfering and assaulting."

The boycott was initiated in 1976 to support brewery union workers then on strike against Coors. Two years into the strike, Coors won an effort to decertify the brewery workers' union. As a result of the union decertification, Coors now claims that the boycott is an illegal restraint of free trade.

The boycott gained widespread sup-

port from the gay community for two reasons. First, workers had revealed that Coors used mandatory lie detector tests to question prospective employees about their sexual orientation. Secondly, Coors president Joseph Coors had been and continues to be a heavy financial backer of the extreme right, including such anti-gay groups as the John Birch Society.

Despite official claims that the boycott has not affected its business, Coors has slipped from a leading position in the California market to a current low of 22%. Budweiser now holds a commanding 50% lead. Coors has also hired a public relations firm to spruce up its tarnished image. □

Court rules anti-gay amendment a violation of freedom of speech

TALLAHASSEE, FL — In a unanimous decision February 4, the Florida Supreme Court struck down the Bush-Trask amendment to the 1981 state budget, which would have cut off state funding to any post-secondary institution with a recognized lesbian or gay student organization.

The amendment, co-authored by born-again Christian Republican Representative Thomas Bush and Democratic Senator Alan Trask, would have prohibited state funding of any public or private university which provided official recognition, funds or facilities to a group "that recommends or advocates sexual relations between persons not married to each other." Bush and Trask conceded that the measure was aimed at gay and lesbian organizations, but was given a more general language to protect it against legal challenges.

Despite strong objections from the United Faculty of Florida, the Florida Students Association and the American Civil Liberties Association, both houses of the Florida state legislature passed the amendment with last year's state budget. However, state Education Commissioner Ralph Turlington and the Florida Task Force, a statewide coalition of 37 lesbian and gay groups, filed separate suits challenging the measure's constitutionality. In a move designed to force the issue, students at the University of South Florida formed a group call-

ed by the acronym SEX for the express purpose of advocating sex between unmarried individuals.

In the court's decision, Chief Justice John A Boyd wrote "A state cannot abridge freedom of speech on campus any more than off campus. The right of persons to express themselves freely is not limited to views that are acceptable to the majority of people. If it were... the First Amendment would have little meaning or purpose."

Bush and Trask reacted angrily to the court's decision, announcing their intention to appeal it to the US Supreme Court and to propose similar legislation in the future.

The executive director and chief lobbyist for the Florida Task Force, Ronni Sanlo, declared that Florida's lesbian and gay community was "ecstatic" at the court's decision. "We are tired of legislators taking cheap shots at the last frontier of legal bigotry, which is the lesbian and gay community," she concluded. □

International News credits

Gay Community News (Boston); Gay Life (Chicago); TWN (Miami); The Sentinel (San Francisco); Bay Area Reporter (San Francisco); The Blade (Washington); The Empty Closet (Rochester, NY); Gay News (London); Gai Pied (Paris); COC (Amsterdam); Robert A Roth (New York).

Report from the country

Because *The Body Politic* has had complaints from some readers that the content of the paper is too urban with its emphasis on Toronto politics, the bar and bath scenes, I am roused to report on lesbian life on a small island off the west coast of British Columbia. It has already been written up in *Today Magazine*, of course, but the reporter came on a rainy day in May when most of us were, in fact, in Toronto on some famous business or other. Audrey Thomas, our other island novelist, has

year long, in fact, a dedicated lesbian-spotter might sight a rare bird like Marie-Claire Blais, Mary Meigs, Kate Millett, Phyllis Lyon, Del Martin, Barbara Grier or Tee Corinne, and others who are out in all but print. Though this is not the most popular island for the Toronto/Vancouver connection people, they do come to call. On a hot day, you might even see one of the gang from *The Body Politic*.

Those of us who live here are too busy with invited guests to entertain droppers in, so the real tourists have to make up temporary colonies of their own, either in the entirely inadequate camp grounds or in the few heavily booked tourist cabins. There are two restaurants on the island. One of them opens only two evenings a week and must be booked four months in advance at the height of summer. All one might be able to report from such a holiday is two other women, half a mile off in a row boat, too busy salmon fishing even to wave.

Yet there was one untypical night in the spring when we were taking three guests up to the north end restaurant. The place seats between twenty and twenty-five people, only one sitting a night. When it's full, one party is usually put in a small side room which can be reached from the back deck. An hour or so before we were to go, the restaurant owner phoned and said, "We've got a problem. A radical lesbian therapist has a party for ten from Victoria. Two women from LA who claim to be fans of yours are coming. There's your party of five and a foursome of the squarest meat-eating drunks on the island. Do we protect them or you?" "Us," I said without hesitation.

Our guests, an old college classmate and two young things whose dress-up shirts had forest ranger badges, took exception to my choice. Though there was a full bathroom off our private dining room, the youngsters insisted on cruising out into the main dining room and through to the other washroom every ten minutes or so, reporting back on the the lesbians in therapy and my two fans. By dessert, the restaurant owner confided that the fans, two very attractive women, were sure I was in here somewhere, and since they'd made an appointment to call later in the week, it finally seemed silly to go on cherishing privacy as much as I do.

I went out into the main dining room, introduced myself to them and hoped they were enjoying their dinner.

One leaned forward and said, "Have we died and gone to heaven? Surely this can't be a lesbian restaurant at the north end of this little island?"

"Only on certain nights," I explained.

Then I greeted the four square meat-eating drunks.

"Funny night," they said. "You're the only person we know."

If our American readers don't know where Toronto is, don't know where Calgary is, let's hope they don't know where the Gulf Islands are either. This is neither a travel piece nor a geography lesson. It's just a report on how bad things are in the country.[]



photo: Jane Rule's cane, by Alison Walker

since taken pains to set the record straight in *Saturday Night*. There really isn't another Lesbos out here in the Gulf Islands.

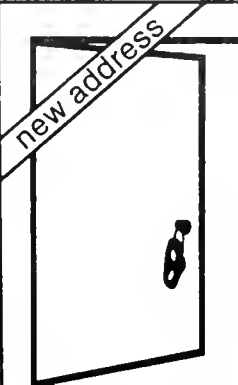
Most of the young people here are busy creating another Dog Patch. The chief float in the Summer Solstice Parade was Gordie's truck, hauling all the pregnant women and nursing mothers from Sturdies' Bay to the school, which, contrary to the trend everywhere else, is expanding. Locally the population is divided between vegetarian potheads and meat-eating drunks, that is between the young and the old, though no one could deny that here and there, among a population of five hundred, there's an identifiable lesbian or ten. Since statistically there should be twenty-five of us, we are probably under-represented.

The tourists are another matter. I, for one, can't entirely blame *Today Magazine* for the summer invasion, since it includes some good friends of mine. All

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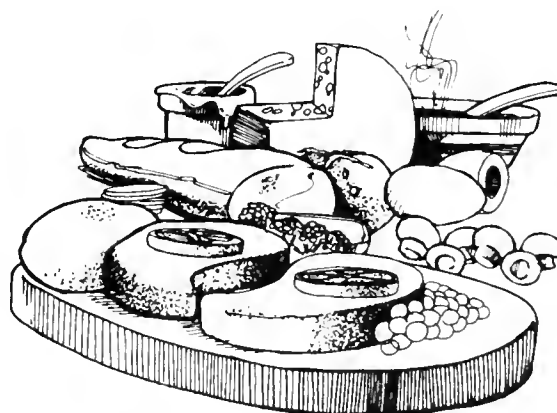
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LESBIAN AND GAY TORONTO THIS MONTH

Outing

Stage

□ **Bloolips.** This crazed group of drag queens, proprietors of the Nuclear Laundry, get sent by the Queen on a cultural exchange programme to the moon. Lunacy, sexual satire, lust in space, conformity computers, tap dancing, a paean to androgyny — expect it all from Bloolips. A hit in New York and San Francisco. Co-produced by Stage! and CFNY-FM. Tues-Sun April 15-May 2 at 8 pm. Special Sat late show 11 pm and Sun show 3 pm. Preview nights April 13-14, part of proceeds go to RTPC Defence Fund. Gala opening Thurs, April 15 (\$12.50 includes party at Crispins). Bathurst St Theatre, 736 Bathurst St. Tickets at Box Office (595-5088) or BASS (698-2277).

□ **Mother's Marijuana is the Best.** A play by Italian activist Dario Fo that examines the politics and economics surrounding the drug trade. What would you do if you found your mother and grandfather not only smoking but dealing? Mon-Sat, 8 pm. Adelaide Ct Theatre, 57 Adelaide St E. 363-6401. Through April 17. The show on April 1 is a benefit for the Doing It! Conference. Tickets \$8 in advance at Glad Day Bookshop.

□ **Michael Greer.** The standup comic, satirist, impressionist and singer does his night club act. Tues-Sat, 8:30 and 10:30 pm. Sun showbrunch at 12 and 3:30 pm. Pre-show dinner available. The Mainstage, 251 Sherbourne St. 365-9972. To Sun, March 28.

□ **Don Goodspeed and Charlotte Moore.** Toronto's newest nightclub singing duo. The Mainstage, 251 Sherbourne St. 365-9972. Tues-Sun March 30-April 18. Same times as above.

□ **Arlene Meadows and David Walden.** This comedy music team is the third act to perform at The Mainstage space. They last appeared together in *Oh My Stars* at the Adelaide Court Theatre. The Mainstage, 251 Sherbourne St. 365-9972. Tues-Sun April 20-May 17.

□ **Nion and Company.** Ian Wallace's very different clown show, with a dazzling blend of mime, magic and stage effects. Directed by Richard Pochinko. Thurs, 8:30 pm; Fri and Sat, 8:30 and 11:30 pm; Sun, 2:30 and 8:30 pm. The Rivoli, 334 Queen St W. 363-4926. Through April.

□ **Frank and Sonya.** A contemporary love story set against the realities of a depressed economy. Directed by gay writer John Palmer, who has spent the past few years in New York. Thurs-Fri, March 25-26. Adelaide Ct Theatre, 57 Adelaide St E. 364-6401.

□ **An Evening.** Another production by Buddies in Bad Times Theatre, this time a musical comedy written and directed by Sky Gilbert, with music by Micah Barnes. The audience is treated to various views of a romantic evening between two men. Part of Factory Theatre Lab's Brave New Works series. Fri-Sat, April 2-3, 8:30 pm. Adelaide Ct Theatre, 57 Adelaide St E. 364-6401.

□ **The Club.** Another production of Eve Merriam's play. Sends up male views of women by having women take the parts of men in an exclusive turn-of-the-century male club. April 20-May 1, 8:30 pm. Alumnae Theatre, 70 Berkeley St. 364-4170.

□ **Other Gardens.** A literary concert by author Graham Jackson, hosted by the Toronto Dance Theatre. Assisting Jackson will be artists from the dance, music, and theatre communities. Included will be some of Jackson's dance-theatre collaborations with David Earle of TDT. Thurs, April 25, 4:30 and 8:30 pm. Toronto Dance Theatre, 80 Winchester St. 967-1365.

□ **Marilyn Monroe is Alive and Well and**

Living in Joe's Brain. A production by Buddies in Bad Times Theatre, directed by Sky Gilbert. A fantasy based on the work of poet Joe Brainard, the play concerns gay love, art, and movies in the Sixties. April 29-May 16, Thurs-Sat, 8:30 pm; Sun, 2:30 pm. The Theatre Centre, 666 King St W. 862-0659.

□ **An Evening with David Roche.** As part of Factory Theatre Lab's Brave New Works, Toronto writer/performer David Roche presents three of his pieces — *Dirt is My Profession*, *David Roche Talks to You About Love*, and a new piece, *Fear Death by Fire*. Tues-Wed, March 23-24, 8:30 pm. Adelaide Ct, 57 Adelaide St E. 363-6401.

□ **Half Human, Half Heartache.** A return of the Clichettes' anti-nostalgic musical about the early Sixties. The adventures of three singing women from outer space who discover fishnet stockings and the world of dating. Old Angelo's. 45 Elm St. Mon-Fri, 8:30 pm, Sat, 8 and 10:30 pm. 597-0155.

□ **Let My People Come.** A musical about sex, including some lesbian and gay material. Basin St Cabaret, 180 Queen St W. Mon-Thurs, 9 pm; Fri-Sat, 8 and 11 pm. 598-3013. Unlimited run.

Music

□ **Teresa Trull and Julie Homi.** Gospel and blues singer/songwriter Teresa Trull teams up with jazz pianist Julie Homi to become one of the hits of the women's music circuit. Co-sponsored by Womynly Way Productions and the National Survival Institute as part of the "Reaching Out on the Environment" series. Free childcare, interpreted for the hearing impaired, wheelchair accessible. Tickets \$6 available at Toronto Women's Bookstore, SCM Books, Harbourfront Box Office (969-8412) or BASS (698-2277). The Brigantine Room, York Quay Centre, Harbourfront, 235 Queen's Quay West. Thurs, March 25 at 8 pm.

□ **TBA.** The notorious modern pop quartet strikes again, now with girls, guitars and straight guys. Lower East Side, Hotel Isabella, 556 Sherbourne St. 921-4167. March 27, 10 pm. Cover.

□ **Hamburger Patti and the Helpers.** Rock band featuring lead singer Sherri Shute. Hotel Isabella, 556 Sherbourne St. 921-4167. Thurs-Sat, April 1-3, 9:30 pm.

□ **The Romantic Women Composers.** Featuring the music of Fanny Mendelssohn and Clara Schumann. Second in a series of lec-



Bloolips: Not "politically tidy," but pungent gender-fuck humour from outrageous drag queens who confuse an end-of-the-world button for a roll-on deodorant. Bathurst Street Theatre from April 13.

ture/concerts called Lost Women Composers. Directed by Ottie Lockey. Tues, April 6, 5-7:30 pm. Trinity United Church, 427 Bloor St W. Info: 920-9797.

□ **Lawrence Pitchko.** A piano recital of the works of Brahms, Debussy, and Liszt. Tues, April 13, 8 pm. Town Hall, St Lawrence Centre. 366-7723.

□ **Pete Shelley.** Ex-leader of British pop/punk group Buzzcocks, Shelley has gained widespread notoriety with his recent electro-dance hit "Homosapien." Tour includes Shelley and assorted electronic instruments and computers as back-up band. Concert Hall, 888 Yonge St. Thurs-Fri April 22-23, 8 pm. Tickets \$10.75 at Record Peddler or BASS 698-2277.

□ **Pigbag.** Opening for Pete Shelley on April 22 only. Britain's hottest jazz/funk fusion band with dance club hit "Papa's Got a Brand New Pigbag." See Pete Shelley above.

TV/Radio

□ **New Waves: Anti-Art, Dada and Punk.** The culture of negativity, the political and commercial forces shaping pop music. Last of 4-part series. Part III: Revolution Rock (March 25) and Part IV: Riot from Beginning to End (April 1). Participants include The Clash, The Gang of Four, Tom Robinson, B B Gabor and The Police. Produced by Max Allen. *Ideas*, CBC Stereo. Thurs, March 25 and April 1 at 8:04 pm.

□ **Are We Making Up the News?** Discussion panel with journalists Knowlton Nash (CBC), Robert Reguly (freelance writer), Dick

Smythe (CHUM Radio), Victor Malarek (*Globe and Mail*) and host Morton Shulman. *Shulman File*, CITY-TV, Sun, March 28, 10:30 pm.

□ **The 54th Annual Academy Awards Presentation.** Yearly felicitations of, by and for the Hollywood film community. Criteria for giving awards are understood only by its members. Tonight's awardee-of-honour is Barbara Stanwyck, who gets an Oscar for consistently not getting an Oscar in the past. The TV show everyone claims to hate but can't resist watching anyway. CTV, Mon, March 29, 9 pm.

□ **In the Glitter Palace.** (1977). A lawyer defends a young gay woman accused of homicide. Her father would rather have her plead guilty than publicly reveal her homosexuality. Stars Chad Everett and Barbara Hershey. *Great Movies*, CITY-TV. Wed, March 31, 8 pm.

□ **Teleangelism: The Moral Majority and the Media.** Three-part series on rise of video fundamentalism, its moral discourse, its attack on liberalism and its political influence in the US. Participants include: Alan Crawford, author of *Thunder on the Right*, Ken Campbell of Renaissance Canada and David Mainse of 100 Huntley Street. *Ideas Presents*, CBC Radio. Sun, April 4, 11 and 18 at 9:05 pm.

□ **Women and Sociobiology and Women and Pornography: Opposing Views.** Two two-part series on CBC Stereo's *Ideas*. Fri, April 9 and 16 at 8 pm: Sociobiology. Debate on social implications of sociobiology. Fri, April 23 and 30 at 8 pm: Pornography. Arguments for and against, issues of free speech, censorship and women's rights.

□ **Bluestockings: Wicked Virgins and Hyenas in Petticoats.** A 4-part Monday series on intellectual women from 18th century to the present. CBC Stereo's *Ideas*. Part I: Historic, Critic and Poetic Dames. Origin of word "bluestocking," nature of female society and female friendships. Participants include lesbian writers Catherine Stimpson and Lilian Faderman. Prepared by Marian Fraser. Mon, April 5, 8 pm. Series continues April 12, 19, 26.

□ **Patty Duke Astin.** Interview with Brian Linehan. Talks about her acting career and role in soon-to-be-released film, *By Design*, about two lesbians who choose to have a baby. Includes clips from the film. *City Lights*, CITY-TV. Sun, April 25 at 7 pm. Repeated Sat, May 1, 7 pm.

Dance

□ **Dancemakers.** Spring season at Hart House includes premieres of three works by Robert Cohan, Karen Rimmer and Carol Anderson, plus Paul Taylor's "state of the art" *Aureole*, one of the most joyous dances around. Wed-Sat March 31-April 3 at 8 pm.

Teresa Trull & Julie Homi

Blues singer Trull (l)
and jazz pianist
Homi at Harbour-
front March 25



City



Hart House Theatre, U of T. 978-8668.

□ **Toronto Independent Dance Enterprise (TIDE) and the New Music Cooperative.** Two of the city's most avant-garde ensembles have collaborated on an evening called "Colliding, an organic performance work in which dancers make music and musicians dance." Definitely unique — beam me up, Scotty. Mon-Thurs April 8-11 at 8 pm. Harbourfront, 235 Queen's Quay West. Tickets at BASS or Harbourfront Box Office 869-8412.

□ **Danny Grossman Dance Company.** The Mae West of Canadian dance companies, Danny Grossman has decent-minded people calling out for dance censorship and the more *soigné* amused and unconcerned. The company's blend of arch sexuality, humour and invention is on view at Young People's Theatre, 165 Front St E. Tues-Sat April 13-18 at 8 pm. 363-5161.

□ **Twyla Tharp.** Liza and Mischa and Andy and Fran can't all be wrong, can they? Toronto premiere of Tharp and her Troupe — Official Dancers to the Beautiful People — gives us a taste of New York contemporary dance at its most obvious. Choreographer of the film *Hair* and a series of pop-inspired, heterogeneous dances as big on Broadway as at Lincoln Centre, Tharp has been choreo-

grapher of the moment for several years due to her eclectic musical choices, up-to-the-second costumes and a very real talent. Two alternating programmes include *The Fugue*, *The Bix Pieces*, *Short Story* and *Sue's Leg*. Opening night features *The One Hundreds*, in which Metro Chairman Paul Godfrey and 99 other local celebs dance on stage for 11 seconds. Tues-Sat, April 20-24, 8 pm. Ryerson Theatre, 43 Gerrard St E. Tickets at Ticketron or Ryerson Box Office 595-5088.

□ **The Great Days: The Dance-Theatre of Peter Randazzo.** A retrospective of works by Toronto Dance Theatre artistic director Randazzo. Includes *Octet*, *Recital* and premiere of *Tango*; So! Two programmes — Mon, Wed, Sat and Thurs, Fri. March 23-27. Toronto Dance Theatre, 80 Winchester St. 967-1365.

Cinema

Current

□ **Victor/Victoria.** Dir: Blake Edwards. With Julie Andrews, Robert Preston. An elaborate production of a labyrinthine farce set in Paris, 1934. Unable to find work as a chanteuse, Julie Andrews wreaks havoc by posing as a cigar-puffing Polish count cum drag queen — only to fall in love with an un-

suspecting James Garner. Opens March 19. Theatre TBA.

□ **Making Love.** Dir: Arthur Hiller. With Harry Hamlin, Kate Jackson. A teary rendition of the destruction of a perfect marriage by the husband's affair with another man. Grossed \$3 million in its first four days. Fox is pleased. Uptown 1, Yonge at Bloor. 922-3113.

□ **Personal Best.** Dir: Robert Towne. With Mariel Hemingway. A precision piece in which a lesbian pentathlon athlete struggles to prove herself as both a lover and a competitor. Presented with sober grace and fine strength, although the David Hamiltonesque photography borders on titillation. Uptown 2, Yonge at Bloor. 922-3113.

□ **The Devil's Playground.** Dir: Fred Schepisi. With Simon Burke, John Diedrich. "Your body is your worst enemy," a priest warns in this rambling diatribe about sexual repression in a recklessly Catholic boys' school. Although the pubescent students titter on and on about pubic hair, masturbating and playing with each other's things, the extent to which the film wants these fantasies realized is left nebulous. Carlton Cinemas, 20 Carlton St. 269-3456.

□ **Partners.** Dir: James Burrows. With Ryan O'Neal, John Hurt. Two cops are duty-

bound to "impersonate homosexuals" in order to infiltrate a gay community and solve a murder. The vulgar premise is that hot topics like "gay murders" and lispng lavender make for frolicsome comedy. Opens April 30. Famous Players Theatre TBA.

Repertory

□ **La Cage Aux Folles II.** Dir: Eduard Molinaro. With Ugo Tognazzi, Michel Serault. Long, silly movie that sets Renato and Alban into supposedly virile situations (fist fights, car chases, mountain climbs) in order to show what unvirile men they really are. The limp wrists and squeals grate. April 3, 8 pm. MCC Movie Night, 730 Bathurst.

□ **Deadly Force.** A documentary about the killing of an anti-Vietnam War activist by the Los Angeles Police Dept and the stonewalling of the investigation. Final screening in the Reel to Real Series, sponsored by CIRPA (Citizens' Independent Review of Police Activities). Followed by panel discussion on film's relevance to Toronto situation. Panelists: former alderman Allan Sparrow, lawyers Dianne Martin and Charlie Roach. April 4 at 4 pm. Bloor St Cinema, 506 Bloor St W. 964-6901.

□ **P4W: Prison for Women.** Dir: Holly Dale, Janis Cole. Five women doing time at Kingston pen, the only prison for women in the country, allowed a film crew to record the stories of their lives, their dead-end existence in prison, and the need for reform there. April 4, 7 pm. Bloor Cinema, 504 Bloor W. \$2. 532-6677.

□ **Bringing Up Baby and His Girl Friday.** Dir: Howard Hawks. This delicious double bill features two seemingly lunatic female characters who run riot, both to the humiliation of Cary Grant, capsizing his screen persona of suave aggressor. In the first, Katherine Hepburn would rather pursue her "baby" leopard than Grant. In the second, wise-cracking reporter Rosalind Russell, after a hot story, considers Grant's offer of marriage a piddling afterthought. April 5, 7 pm. Harbourfront, 235 Queen's Quay West. \$2. 869-8412.

□ **Gentlemen Prefer Blondes (1953).** Dir: Howard Hawks. With Marilyn Monroe, Jane Russell. A guileless, Fifties-ugly musical with a delightful turning of the sexual tables: women as sexual predators, defying the advances of uppity boys. In the film's emblematic musical number, a truckload of male gymnasts' pee-flexing is daintily choreographed, becoming a passive background for Jane Russell's torrid "Bravura." April 6, 7 pm. Harbourfront, 235 Queen's Quay West. \$2. 869-8412.

□ **Performance (1968).** Dir: Nicholas Roeg. With James Fox, Mick Jagger. An abscess of hip gibberish about male/female duality in one man, wherein it is hinted that the "establishment" bad guys are flabby fag-

Sexual balancing act

Nion & Company, Rivoli, through April

A quivering white blob emits a slinky green tentacle with a glowing head to inspect the audience. We giggle at being "looked over" by the creature. Arms and leg-like things sprout and soon a clown baby is "born" from the blob. With accelerating sophistication, Nion and Company's fabulous "Comedia Bizarre" drags us laughing, clapping and participating through a wonderful patchwork quilt of performance techniques that range from clowning through mime to traditional Indian mask work.

Nion uses this delightful amalgam of forms to explore among other issues, the mire of sexual identity. Ian Wallace, who created Nion and performs almost all of this show, feels it's important for him as a performer to make people laugh at our society's sexual symbols and our own sexual roles. He sees that every individual is a confusion and a balance of male and female aspects and in his work tries to make the audience participate in this sexual balancing act. The traditionally non-sexual clown is turned around to play with gender distinctions. The laughter part of clowning is by no means forgotten: this show is also a lot of fun.

In the process of exploring the world,

Nion's clown baby discovers a pair of air pumps hanging from its side. With the help of members of the audience, these pumps inflate a pair of oversized breasts and a huge penis. We're invited to fondle; Nion gives innocent baby-like gropes in exchange. I was amazed how he managed to do this without anyone backing off in embarrassment.

A leather-clad cowboy, Marilyn Monroe and a sex-hot rock star are a few of the roles which Nion uses to explore the mythology of gender. Personalities and sexes are tried on and discarded in a flash.

Ian Wallace designed and constructed all the costumes and props himself and they are among the most ingenious I've ever seen. The way Marilyn Monroe's white dress of subway-vent fame comes floating across the stage for Nion to step into is wonderful, and the transition from bikini-clad stripper to rock star, dressed from head to foot in black leather, is amazing.

The Rivoli, which Toronto's new cabaret space is named after, was in fact a vaudeville theatre in the Twenties. The owners of today's Rivoli have created a calé-style theatre that should provide a boost to the revival of cabaret material in Toronto. The intimate atmosphere is a perfect setting for Nion and Company. The show plays until the end of April. Go! **Stephen MacDonald** □



gots. Typical of Roeg, behind the infantile pyrotechnics lies an insupportably trite movie. April 11, 7 pm. Bloor Cinema, 504 Bloor W. \$2. 532-6677.

□ **Pixote** (1981). Dir: Hector Babenco. A gang of adolescents — 10-year-old Pixote, a drag queen, his lover and a young tough — turn to murder and trafficking in order to survive. April 18, 7 pm. Bloor Cinema, 504 Bloor W. \$2. 532-6677.

Restaurants/café

Gay management/gay-positive ambience

- **The Chuck Wagon.** 592 Sherbourne St. 921-3142. Inexpensive steak and chicken restaurant. Salad bar.
- **Crispins.** 64 Gerrard St E. 977-1919. Medium-priced restaurant.
- **Empire Diner.** 678 Yonge St. 967-3311. Restaurant and after-hours café.
- **Fare Exchange.** 4 Irwin Ave. 923-5924. Small neighbourhood café.
- **The Fat Squirrel Catering Company.** 18 Eastern Ave. 368-4040. Informal, reasonably priced home-cooked meals.
- **Jennie's.** 360 Queen St E (at Parliament) 861-1461. Casual restaurant with light snacks, fixed-price menu. Fully licensed.
- **Lipstick.** 580 Parliament St. 922-6655. Café-bar with informal dining.
- **Major Roberts Upstairs and Downstairs.** 124 Harbord St. 968-7000. Neighbourhood bar upstairs, dining room downstairs. Inexpensive lunches. Fixed-price Sunday brunch.
- **Mushrooms.** 49 Front St E. 368-1898. Casual basement restaurant. Changes from business/suburban crowd to show-biz and gay clientele later in evening.
- **Neighbours.** 562 Church St. 924-1972. Medium-priced restaurant.
- **Pimblett's.** 249 Gerrard St E. 929-9525. English bistro with dinner menu.
- **The Queen Mother Café.** 206 Queen St W. 598-4719. Cosy, informal eating place with reasonably priced soups, salads, sandwiches and desserts. Licensed.
- **The VS Restaurant.** 251 King St E (at Sherbourne), upstairs. 365-9972. Comfortably elegant, continental menu. Dinner for two with wine: \$40. Pre-show dinner downstairs in The Mainstage.



Goodspeed and Moore: Mainstage, March 30

Bars

- **The Albany Tavern.** 158 King St W. 861-1155. Large lounge, beverage room and patio.
- **The Barn.** 83 Granby St. 977-4702. Leather and western, casual stand-up bar and disco.
- **Boots at the Selby.** 592 Sherbourne St. 921-3142. Beverage room (The Saloon), large lounge (The Long Bar) and upstairs piano bar.
- **Buddy's Backroom Bar.** 370 Church St. 977-9955. Casual stand-up bar.
- **Cameo Club.** 95 Trinity St. 368-2824. Licensed private dance club for women. Fri and Sat only.
- **Christan's.** 21 Yorkville Ave. 923-3263. Disco/New Wave after-hours club. To 6 am with cover on weekends. Dining room open for lunch and dinner.
- **Dudes.** 10 Broadalbane St (laneway behind Parkside Tavern) 923-6136. Small stand-up and after-hours bar and restaurant.
- **18 East.** 18 Eastern Ave. 368-4040. Leather and denim tavern. Home of the leather clubs.
- **Hotel California featuring The Outpost.** 319 Jarvis St (south of Gerrard, side entrance) 925-6215. Lounge with stand-up bar. Dining room, pool room.
- **Katrina's.** 5 St Joseph St. 961-4740. Stand-up bar with dance floor. Open Fri and Sat to 4 am. Cover charge on weekends. Dining lounge.
- **Les Cavaliers.** 418 Church St. 977-4702. Piano bar popular with older men.

Blue needs lavender

Michael Greer, at The Mainstage

The woman in the indeterminate fur hat at stage-side set the tone. Scarberia was at The Mainstage (251 King St E) on opening night and Michael Greer sized up his audience quickly. What followed was a very mainstream lounge act, sometimes amusing, always glib and fast-moving, sprinkled with condescending local references, a few good songs, and sexual innuendo of the safest kind.

The muting of Greer's act to suit a predictably middle-of-the-road audience seems to epitomize The Mainstage's concept of a gay-ish nightclub. Could its owners be looking in the wrong direction for a straight audience to mix comfortably with its gay clientele?

Greer is certainly talented (his Mona Lisa "impressionette" is inspired pell-mell zaniness), but he has fatally toned down his gay humour.

Give us blue jokes, yes, but please, tinge them with a little more contemporary lavender. Give us, at least, the "Thank you — fuck you" directness of John Herbert's outrageous Queenie.

"I'm not here to be offensive," Greer says at one point. Pity. EJ

- **The Mainstage.** 251 King St E (at Sherbourne). 365-9972. Nightclub and bar featuring musical/comedy acts. Tues-Sat, two shows nightly at 8:30 and 10:30 pm; Sun, showbrunch at 12 and 3:30 pm. Hamburger menu plus pre-show dinner.
- **Parkside Tavern.** 530 Yonge St. 922-3844. Bar, dining room and men's beverage room.
- **The Quest.** 665 Yonge St. 964-8641. Bar, dining room and upstairs disco.
- **St Charles Tavern.** 488 Yonge St. 925-5517. City's landmark straight-owned gay bar.
- **Together.** 457 Church St. 923-3469. Bar, dining room. Comfortable space for women.

Baths

- **The Backdoor Gym and Sauna.** 12 1/2 Elm St (laneway west of Yonge St, 2 blocks south of Gerrard St). 977-5997. Open 24 hours.
- **The Barracks.** 56 Widmer St. 366-1292. Leather and denim. Open 6 pm to 10 am during week and 24 hours on weekend.
- **The Club.** 231 Mutual St. 977-4629. Open 24 hours.
- **Roman's Health and Recreation Spa.** 742 Bay St. 598-2110. Open 24 hours.

Discos

- **Charly's.** 488 Yonge St. 925-5517. Men only. Fri and Sat 10 pm to 3:30 am.
- **Manatee.** 11A St Joseph St. 922-1898. Men only. Fri, Sat and Sun.
- **Stages.** 530 Yonge St. 928-0492. Mixed. Sat 12-5 am, Sun 10:30 pm-4 am.

Accommodation

- **Catnaps Guesthouse.** 246 Sherbourne St. 968-2323. Eight rooms, TV lounge, laundry and kitchen facilities, sundeck. One person: \$15; two people: \$18. Also weekly rates.
- **18 East Hotel.** 18 Eastern Ave. 368-4040. Recently renovated older hotel with bar and dining room. 22 rooms, TV lounge. One or two people: \$20.
- **The Selby Hotel.** 592 Sherbourne St. 921-3142. Victorian-style hotel with bar and dining room. 72 rooms with private bath. No house-keeping. One person: \$23.50; two people: \$29.50.

- **Toronto Gay Community Council.** 730 Bathurst St. M5S 2R4. Umbrella organization of Toronto lesbian and gay groups. Forum for sharing information and discussing political controversies.

Social/political action

- **After You're Out.** Weekly groups for gay men meeting for 10 weeks to discuss personal goals, problems, topics of interest. Organized by TAG. Info: 964-6600.
- **Black and White Men Together.** Drawer C446, c/o The Body Politic, Box 7289, Stn A, M5W 1X9. An interracial support group for men.

Out in the City



□ **Gay Community Appeal of Toronto.** Box 2212, Stn P, M5S 2T2. 869-3036. Fund-raising organization for gay and lesbian community projects.

□ **Gay Community Dance Committee (GCDC).** 730 Bathurst St. M5S 2R4. Organizes community fund-raising dances.

□ **Gay Fathers Support Group.** Box 187, Stn F, M4Y 2L5. 532-2333 or 967-0430.

□ **Gay Liberation Against the Right Everywhere (GLARE).** Box 793, Stn Q, M4T 2N7.

□ **Gay SIG.** Drawer C622, c/o The Body Politic, Box 7289, Stn A, M5W 1X9. Group of gay members of MENSA in Canada.

□ **Gay Self-Defence Group.** Box 793, Stn Q, M4T 2N7. 960-5579. Organizes courses in self-defence in and outside of Toronto.

□ **Gays at University of Toronto (GAUT).** c/o SAC Office, 12 Hart House Circle, University of Toronto, M5S 1A1. 978-4911. Sept-April.

□ **GEM Gay Community Outreach.** Box 62, Brampton, ON L6V 2K7. Peel Region (Brampton-Mississauga) group for gays and lesbians. Gayline West: 453-GGCO.

□ **Lesbian and Gay History Group of Toronto.** Box 639, Stn A, M5W 1G2. 961-7338.

□ **Lesbian and Gay Pride Day Committee.** Box 793, Stn Q, M4T 2N7. Organizes June 27 celebration.

□ **Lesbian and Gay Youth Toronto.** 730 Bathurst St. M5S 2R4. 533-2867. Phone counselling: Mon, Fri, Sat 7 pm-10:30 pm.

□ **Lesbian Mothers' Defence Fund.** Box 38, Stn E, M6H 4E1. 465-6822.

□ **Lesbian Speakers Bureau.** Box 6597, Stn A, M5W 1X4. Info: Michelle at 789-4541 or Debbie at 964-7477. Speakers for myth-shattering seminars and workshops about lesbians.

□ **Lesbians Against the Right (LAR).** Box 6579, Stn A, M5W 1X4. Lesbian-feminist political action group.

□ **New Democratic Party Gay Caucus.** Box 792, Stn F, M4Y 2N7. 964-1049.

□ **NOVA.** Box 5794, Stn A, M5W 1P2. 921-1938. A collective concerned with theory and practice of non-violent direct action.

□ **Parents and Friends of Lesbians and Gays.** 100 Maitland St, No 506, M4Y 1E2. Info: June Tattle at 961-3415.

Continued on page 28

LAST MONTH

Hot, buttered or plain!

Robin Tyler, Convocation Hall, Feb 26

I went to the University of Toronto's Convocation Hall and sang Christmas carols while Robin Tyler, flat on her back with her legs spread wide in the air, grunted and groaned. Interrupting her audience (we were in the middle of "Silent Night"), she sat up and remarked, "You wouldn't catch Holly Near doing this."

There are a lot of things Robin Tyler does that most people wouldn't be caught dead doing — and Robin Tyler does them all very well. Tyler, who calls herself a faggot dyke (because "fems do all the work" she is butch; because she falls in love with butches, she transcends the traditional roles — which, she always thought, came "hot, buttered or plain"), handled her audience superbly. Her jokes were mostly about the

history of the world ("Silent Night" was part of her description of the immaculate conception) and about gynecology ("Doctors don't deliver babies. Women deliver babies; doctors just receive them.") Her comedy is political — and very, very funny.

Tyler was here as part of Lesbian and Gay Awareness Week at U of T and she took time from comedy to make a political statement: that coalitions are the best route for survival, and that separatism can lead directly to death. She was cheered mightily as she left the stage, returned for another bow and left the stage again — with the lamp from the piano tucked firmly under her arm.

Edna Barker



HOROSCOPE BY



- CAPRICORN:** Steady progress indicated if you are observant, and persistent. Visit the **VS. RESTAURANT** where individuals who aren't indifferent will reveal to you that good times & excellent food still exist in Toronto. Obtain hint from Aquarius through Sagittarius.
- AQUARIUS:** Highlight gastronomic ecstasy with an evening at the **VS. RESTAURANT**, a new continental restaurant and nightclub at the corner of Sherbourne and King Sts, Toronto. Your tastebuds will communicate in the most unique manner over thorny shrimp & butterflies of beef. Study Pisces through Capricorn messages well.
- PISCES:** Emotional responses are highlighted at the **VS. RESTAURANT**. Focus on speculation — Scallops in lemon butter, mussels a la ginger & sour cream, chicken breasts marinated in raspberry vinegar. Humour and ability to laugh can be found downstairs from the **VS. RESTAURANT** on the stage of **THE MAINSTAGE** in the person of **Michael Greer** (Mar. 9 - 28). Affairs of heart message found in Aries through Aquarius.
- ARIES:** Family differences are settled. Mother prefers the fixed price dinner (\$8.00) at **THE MAINSTAGE** & **Don Goodspeed's** gyrating hips & **Charlotte Moore's** ode to Humphrey Bogart (Mar. 30 - Apr. 18) to Winston's Takeout and Loveboat. Gain extra knowledge in messages for Taurus through Pisces.
- TAURUS:** Long-awaited news comes through, the curried mussels and salmon papillote at the **VS. RESTAURANT** await you before you descend Apr. 20 - May 9 to **THE MAINSTAGE** for **Arlene Meadows & David Walden**. You receive green light for a night's research to the **VS. RESTAURANT**. Subtle hints to be found in messages Gemini through Aries.
- GEMINI:** Details unravel in connection with needed relaxation. It is necessary to visit **VS. RESTAURANT**. Puzzle pieces fall into place if aware that you can have an evening at the **VS. RESTAURANT** in the solace of raw tuna, shrimp & scallops served with sesame dipping sauce followed by fettucine with pesto and prosciutto, and veal paillard with ginger and cream. Top it off with a bottle of Dom Perignon Vintage & chocolate truffles. Blatent hints to be found in Cancer through Taurus messages.
- CANCER:** Dig beneath the surface of the SE corner of King & Sherbourne Sts and find the **VS. RESTAURANT** & **THE MAINSTAGE**. Refuse to be satisfied by any other restaurant or nightclub once you've tasted and seen what the **VS. RESTAURANT** and **THE MAINSTAGE** have to offer. Once visited you'll know something is happening all the time at the **VS.** Hints abound in relation to you in Leo through Gemini messages.
- LEO:** Backstage manoeuvring at **THE MAINSTAGE** delivers bargains in Canadian & International talent. While kitchen manoeuvres deliver unique & tasty lunches in the **VS. RESTAURANT** that refuse to leave you unsatisfied. Try a little steak tartar followed by a spinach & stilton crepe with mousseline sauce. Committing hints found in Libra through Cancer.
- LIBRA:** Emphasis on very special (**VS.**) dining. For greater reward take in the **VS. RESTAURANT** and your relationship with fine food, excellent service will lead you back again and again to the **VS. RESTAURANT**. Relationship intensifies at **THE MAINSTAGE** nightclub and long range prospects for happier life abound in the laughter, frivolity and tears to be found there. Take a hint in messages Scorpio through Virgo.
- SCORPIO:** Initiate a project; an evening of dining at the **VS. RESTAURANT**. Perceive the potential at **VS.** and open the pocket book. Waiters will inform you & confide the secret of the catch of the day (\$9.00) and take a friend and share a bottle of Cotes de Beaune-village. Clear message Sagittarius through Libra.
- SAGITTARIUS:** You gain access to information (visit and taste the **VS. RESTAURANT**) which reveals that you cannot go a day without a lunch, snack, dinner, or show at the **VS. RESTAURANT** / **THE MAINSTAGE**. Very special message to be found in Capricorn through Scorpio.

If JANUARY 25 IS YOUR BIRTHDAY you are bright, innovative, have excellent taste, cook good, are fun company and are born on the same day as **VS. RESTAURANT**. Succinctly you are very special and so is the **VS. RESTAURANT**.

THE **VS.** RESTAURANT / **THE MAINSTAGE**

251 King St. East, Toronto

For reservations & show information call **365-9972**

Comedian / Singer
MICHAEL GREER
Mar. 9 - 28

**DON GOODSPEED &
CHARLOTTE MOORE**
Mar. 30 - Apr. 18

**ARLENE MEADOWS
& DAVID WALDEN**
Apr. 20 - May 9

Mon/March 22

□ **Gay Jeans Day at York U.** In conjunction with the Gay Alliance at York's gay awareness week.

Wed/March 24

□ **Toronto Gay Community Council.** Forum for sharing info and debating issues. 519 Church St, 7:30 pm. Info: 923-GAYS.
 □ **International Women's Day Committee.** Evaluation of International Women's Day march and organization. Cecil St Community Centre, 7:30 pm.

□ **An Evening with David Roche.** See *Stage*.

Thurs/March 25

□ **Women Against Violence Against Women.** Screening of *Killing Me Softly*, a film about images of women in advertising. 519 Church St, 8 pm.

□ **Frank and Sonya.** See *Stage*.

□ **Teresa Trull and Julie Homi.** See *Music*.

Fri/March 26

□ **TAG Friday Night Discussion Group.** Evening of discussion for lesbians and gay men. 519 Church St, 8 pm. Coming out group, open discussion group, women's only group and special topic group meet simultaneously. Info: 964-6600. Topic: bisexuality.

□ **Gays at U of T.** 8 pm, International Student Centre, 33 St George St.

□ **Gay Fathers of Toronto.** Potluck supper and discussion. Further info: 532-2333 or 967-0430.

□ **Gays in Health Care.** Social gathering, 9 pm. Call Stephen (920-1882) for location.

Sat/March 27

□ **National Lesbian Day of Action.** A one-day cultural event in Toronto, Vancouver, and Montreal. 730 Bathurst St. Workshops noon-5 pm: sexuality, self-defence, dance, art, crafts, etc. Dinner at 6 pm (\$5 from Women's Bookstore or LAR members) includes entertainment plus screening of two videotapes from Montreal and Vancouver, followed by discussion. Info: 537-9432.

□ **TBA.** See *Music*.

Julie Andrews: Victor Victoria, the Hollywood



□ **Out and Out.** Shooting the rapids with a vengeance: Grand Canyon party, to view slides of the area and discuss a possible outing there in fall 1982, or spring 1983. Starts at 8 pm. For men and women. Info: 466-2709 or Isobel (960-1291).

Tues/March 30

□ **Finals for Mr Toronto Leatherman.** 8 pm at the Albany Tavern, 158 King St E.

MONDAYS

□ **The Women's Group.** Support and consciousness-raising group for lesbians. 519 Church St, 9 pm. Info: Rosemary Doughty at 923-2778.

□ **Judy Garland Memorial Bowling League.** 9 pm. Ask any bartender in the usual watering holes for location. Playoffs at end of April. Spectators welcome.

□ **Fat Lesbians.** Consciousness-raising group in a private home. Contact Christine Donald at 533-6824 (days).



Gentlemen Prefer Blondes: Harbourfront Apr 6

□ **Cabbagetown Group Softball League Draft.** The day league managers pick their teams — officially — for the 1982 summer season. Who knows what's been happening behind the scenes? Who won't get picked? Watch for a spate of popper ODs and crumpled Adidas-shod bodies below the Bloor Viaduct.

□ **Don Goodspeed and Charlotte Moore.** At the Mainstage. See *Stage*.

□ **Trident Bar Night at 18 East.**

Wed/March 31

□ **Dancemakers.** Opening night. See *Dance*.

Thurs/April 1

□ **Dignity/Toronto.** Service of reconciliation (sacrament of penance). Priests available for private counselling. Our Lady of Lourdes Church, Sherbourne St, upper room in hall, 8 pm.

□ **Hamburger Patti and the Helpers.** See *Music*.

□ **Doing It! Conference Benefit Performance.** Dario Fo's Open Circle play *Mother's Marijuana is the Best*, Adelaide Ct Theatre, 57 Adelaide St E, 8 pm. Tickets \$8 available at Glad Day Books. Theatre: 363-6401. See *Stage*.

□ **Spearhead.** Bar night at 18 East.

Fri/April 2

□ **Gays at U of T.** 8 pm, International Student Centre, 33 St George St.

□ **An Evening.** See *Stage*.

Sat/April 3

□ **Women in the '80s: Work, Technology, and Change: "Critical Issues: Women, Work, Change."** The first in a series of three workshops at Ontario Institute for Studies in Education, 252 Bloor St W, 8:30 am. Pre-registration advised: Humber College, 1669 Eglinton Ave W, M6E 2H4. \$15 per workshop or \$35 for all three. See also April 17 and 24.

□ **Gay Equality Mississauga.** Bowling night in Brampton, 7 pm. Call Gayline West (453-GGCO).

□ **La Cage aux Folles II.** MCC Movie Nite. See *Cinema*.

TUESDAYS

□ **Lesbian and Gay Youth Toronto.** 7:30 pm, 519 Church St.

□ **Lesbians Against the Right.** 730 Bathurst St, 7:30 pm. April 6 and 20. Info: Gay Bell at 466-3801.

□ **CSGL Baseball Bar Nights.** Fund-raisers at the Albany Tavern.

WEDNESDAYS

□ **Metropolitan Community Church.** Midweek services. 730 Bathurst St.

□ **Lutherans Concerned/Toronto.** 8 pm in a member's home. Call James or David at 463-7354 for info on location. April 7 and 21.

□ **No-Name Café.** For people who want an alternative to the bar scene. A place to relax with coffee, tea and conversation on the menu. 519 Church St, 8-10 pm.

Sun/April 4

□ **Long Point Gay Migration.** Out and Out takes part in this informal annual sporting event: people watching birds watching people watching birds. For more information phone Tony (967-3399) well ahead of time.

□ **York Rainbow Society of the Deaf.** 730 Bathurst St, 1 pm.

□ **Lesbian Mothers' Defence Fund.** Potluck brunch, 1-4 pm. Share food, friendship and thoughts on raising children. Info on location: 465-6822.

□ **Deadly Force.** CIRPA-sponsored film. See *Cinema*.

□ **Metropolitan Community Church.** Worship with presentation by DRAMA group, 7:30 pm, 730 Bathurst St.

Mon/April 5

□ **Lambda Business Council.** General meeting, 519 Church St, auditorium, 7:30 pm. Guest speaker: George Smith of RTPC will discuss police intelligence operation "Soap" — set up "to investigate crime in the gay community."

Tues/April 6

□ **The Romantic Women Composers.** See *Music*.

□ **Gay Equality Mississauga.** General meeting, 8 pm; speaker TBA. Unitarian Hall, 84 South Service Rd, Port Credit. Info: Gayline West 453-GGCO.



Mariel Hemingway: Personal Best, Uptown

Wed/April 7

□ **Gay Alliance at York.** Last regular meeting until Sept. 6-10 pm, faculty lounge, S-869 Ross.

□ **Gay Fathers of Toronto.** Discussion at 8 pm. Further info: 532-2333 or 967-0430.

Thurs/April 8

□ **Gay Equality Mississauga.** Newcomer's night in Brampton, 7:30 pm. Call Gayline West (453-GGCO) for info on location.

□ **Toronto Organization of United Church Homosexuals.** 7:30 pm. Info on location: 466-1713.

□ **TIDE and New Music Cooperative.** Opening night. See *Dance*.

Fri/April 9

□ **Metropolitan Community Church.** Good Friday service. 7:30 pm, 730 Bathurst St.

Phone counselling lines

□ **Lesbian Phoneline:** 960-3249. Tues 7:30-10:30 pm.

□ **Lesbian and Gay Youth Toronto:** 533-2867. Mon, Fri, Sat, 7-10:30 pm.

□ **Spouses of Gays:** 967-0597. Wed and Thurs 6:30-8:30 pm.

□ **Toronto Area Gays (TAG):** 964-6600. Mon-Sat 7-10:30 pm. Counselling and info.

April 30, 1982

photo: Nathaniel Tilleson



The Fugue: Three men dance without music on a miked floor. Twyla Tharp and Company at Ryerson Theatre, April 20-24

□ **Gay Alliance at York Dance.** Details TBA. Call CYSF at 667-2515 and leave message.

Sat/April 10

□ **Gays at U of T.** Year-end bash: come celebrate the end of term, the end of year, and the yearly end of GAUT. Hart House, 8:30 pm, fully licensed.

Sun/April 11

□ **Lesbian Potluck Supper.** 6 pm. Info on location: 977-7670.

Peter Randazzo: Toronto Dance Theatre



□ **Metropolitan Community Church.** Easter service, 7:30 pm, 730 Bathurst St.

Tues/April 13

□ **Danny Grossman Dance Company.** Opening night. See *Dance*.

□ **Integrity/Gay Anglicans.** Holy Eucharist and discussion group, 8 pm, Church of the Holy Trinity, Eaton Centre. All welcome. Info: 921-4778 evenings before 8:30 pm.

□ **RTPC Bloodlps Preview.** 8 pm, Bathurst St Theatre. Tickets \$8 at BASS outlets. Producers will donate \$3 to RTPC for every ticket sold.

□ **Lawrence Pitchko, Pianist.** See *Music*.

Wed/April 14

□ **RTPC Bloodlps Preview.** See April 13.

Thurs/April 15

□ **Gay Academic Union.** "Thom Gunn's Poetry: Resisting by Embracing." With Douglas Chambers, associate prof of English, U of T. 8 pm, Sylvester Rm, Graduate Students' Union, 16 Bancroft Ave, U of T.

□ **Lesbian and Gay Pride Day Committee.** Discussing entertainment possibilities for the June 27 celebration: suggestions welcome. 8 pm. University Settlement House.

□ **Dignity/Toronto.** Annual meeting and election of officers. 519 Church St, Rm 23, 8:15 pm.

□ **Lanyard Bar Night at 18 East.**

□ **Bloodlps.** Gala opening night. See *Stage*.

Fri/April 16

□ **Foundation for the Advancement of Canadian Transsexuals.** 519 Church St, 7:30 pm. "Employment and the Transsexual." Speakers from Manpower and Im-

Trouble with the Police?

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THURSDAYS

□ **Canadian Gay Archives.** Open for research and tours, 7-10 pm. 24 Duncan St, fifth floor. Info: 977-6320.

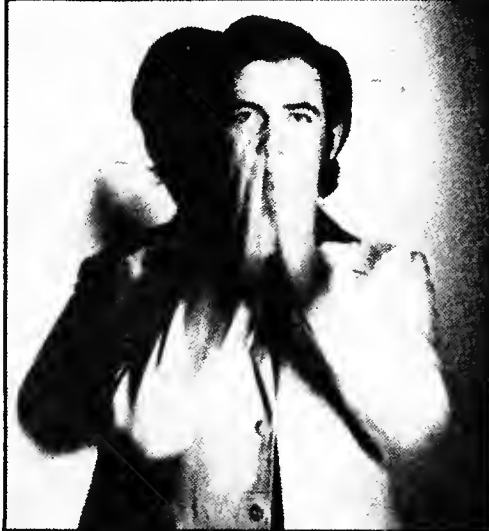
□ **TAG Coming Out Group.** Weekly meeting in a private home. Supportive atmosphere for people coming to terms with their sexuality. 8 pm. Info: 964-6600.

□ **Women Against Violence Against Women (WAVAW).** 519 Church St, 7:30 pm. March 25 (8 pm), April 8 and 22.

migration and from Volunteer Services, Metro Social Services.

Sat/April 17

□ **Women in the '80s: Work, Technology and Change.** "Training and Retraining." Second in a series of workshops at Ontario Institute for Studies in Education. See April 3.



Pete Shelley: pop/punk, Concert Hall, Apr 22

□ **Gay Self-Defence Group.** Self-defence workshop for former students. 519 Church St, 1 pm. To register call 960-5579.

□ **MCC Dance.** Licensed. 9 pm. 730 Bathurst St.

Sun/April 18

□ **Gay Naturalists.** Out and Outers explore Wye Marsh (near Midland) by canoe. Call Tony (967-3399) by Friday to arrange Sunday morning rendezvous.

WEEKENDS

Saturdays

□ **Gay Asians of Toronto.** 519 Church St, 2 pm. March 27, April 10 and 24.

Sundays

□ **Dignity/Toronto.** Worship followed by discussion meeting. Our Lady of Lourdes Church, Sherbourne St, 4 pm. Info: 960-3997.

□ **Metropolitan Community Church.** Regular Sunday services. Singspiration at 7:10, worship at 7:30 and fellowship following. 730 Bathurst St.

□ **Conference Organizing Committee.** Committee to plan "Doing It! Lesbian and Gay Liberation in the Eighties," to be held June 26-July 4. Contact Philip at 461-9188 for location. 3:30 pm, April 4 and 18.

Mon/April 19

□ **Gay Equality Mississauga.** Married men's group, 7:30 pm. Unitarian Hall, 84 South Service Rd, Port Credit.

Tues/April 20

□ **Right To Privacy Committee General Meeting.** Latest court update. Speaker TBA. 519 Church St, 8 pm.

□ **The Club.** See *Stage*.

□ **Twyla Tharp.** Opening night. See *Dance*.

□ **Parents and Friends of Lesbians and Gays.** Regular meeting. 519 Church St, 8 pm. Info: 961-3415. Speaker from RTPC.

□ **Arlene Meadows and David Walden.** At the Mainstage. See *Stage*.

□ **Lanyard Bar Night at 18 East.**

Thurs/April 22

□ **Gay Equality Mississauga.** Newcomer's coffee night. Unitarian Hall, 84 South Service Rd, Port Credit, 8 pm.

□ **Pete Shelley.** See *Music*.

Fri/April 23

□ **Gay Fathers of Toronto.** See March 26.

□ **Integrity/Gay Anglicans.** Evening prayer and discussion group, 8 pm, Church of the Holy Trinity, Eaton Centre. Speaker from the U of T Gay Academic Union. All welcome. Info: 921-4778 evenings before 8:30 pm.

□ **Gay Equality Mississauga.** Licensed dance. Unitarian Hall, 84 South Service Rd, Port Credit, 8:30 pm. Buffet.

Sat/April 24

□ **Women in the 80s: Work, Technology and Change.** "The New Work Environment: Health and Work Design Issues." Last in a series of three workshops at Ontario Institute for Studies in Education. See April 3.

□ **Gay Self-Defence Group.** Demonstration for those interested in courses beginning the week of May 5. Info: 960-5579.

Sun/April 25

□ **Horseback Riding.** Out and Outers attempt equestrian competence. To join them bring warm clothing, gloves, and shoes with heels to the York Mills subway stop, southern exit, at 10 am. The cost is \$12 per person per hour. Call 466-2709 for details.

□ **Dignity/Toronto.** Worship, followed by a talk with two health care workers on "Our Health: Physical and Mental." See *Sundays*.

□ **Other Gardens.** See *Stage*.

Mon/April 26

□ **Judy Garland Memorial Bowling League.** Playoffs. Ask any bartender in the regular bars for location. Spectators welcome.

Wed/April 28

□ **Toronto Gay Community Council.** Community forum for sharing information and debating important issues. 519 Church St, 7:30 pm. Info: 923-GAYS.

Thurs/April 29

□ **Marilyn Monroe is Alive and Well and Living in Joe's Brain.** See *Stage*.

□ **Gays in Health Care.** Presentation on alcohol and drug use in the gay community. 519 Church St, 8:30 pm.

Fri/April 30

□ **Partners.** Toronto opening. See *Cinema*.

□ **TAG Friday Night Group.** 519 Church St, 8 pm. Info: 964-6600. See March 26. Discussion topic: The Gay Community Council.

Want to get your event listed?

Want to update info on your

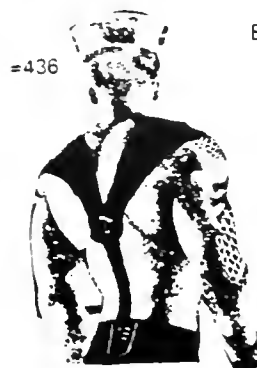
group? Send all information to:

Out in the City, The Body Politic, Box 7289, Station A, Toronto M5W 1X9. Deadline for the May issue: Wednesday, April 14.

For more up-to-date info, call 923-GAYS weekly.

photo: Louis Falco

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Social/political action listings,
continued from page 24

- **Potluck Suppers.** Box 6771, Stn A, M5W 1X5. Lesbian social group. 977-7670.
- **Right to Privacy Committee (RTPC).** 730 Bathurst St, M5S 2R4. Defence committee for gays arrested under bawdyhouse laws. Cheques or charges payable to: Harriet Sachs in trust for RTPC. Info: 368-4392.
- **Ryerson Lesbians and Gay Men.** c/o SURPI, Ryerson Polytechnical Institute, Jorgensen Hall, 380 Victoria St, M5B 1W7. Office: Rm A374, Jorgensen Hall. Hrs: Mon 1-6 pm. Ryerson Gayline: 593-4030 Mon 1-6 pm, Thurs 6-9 pm.
- **Spouses of Gays.** c/o Caryn Miller, 260 Carlton St, M5A 2L3. Phonenumber: 967-0597 Wed and Thurs 6:30-8:30 pm.
- **Toronto Gay Community Choir.** 158 Brunswick Ave, M5S 2M2. Ph: Kathy Anthony-May, 534-8710. Practice: Wed 8 pm at 519 Church St Community Centre.
- **Toronto Gay Patrol.** 730 Bathurst St, M5S 2R4. Volunteers welcome. Training session currently under way. New classes planned for May/June. Info: leave message at 928-3325, 488-2578 or 961-8046.
- **The Women's Group.** 519 Church St Community Centre. Info: Rosemary Doughty at 923-2778. Support and discussion group for lesbians.
- **York Rainbow Society of the Deaf.** Box 671, Stn F, M4Y 2N6.

Health/social services

- **A Way Out.** 530-GAYS. 24-hour recorded messages for young lesbians and gays. Four to five minutes of supportive info on dealing with parent, friends, fears and coming out problems. Drawer C614, c/o TBP, Box 7289, Stn A, M5W 1X9.
- **Alcoholics Anonymous.** Lesbian/gay fellowships. 964-3962.
- **Gay Counselling Centre of Toronto.** 730 Bathurst St, M5S 2R4. 534-8207. Open Tues and Thurs 6:30-9:30 pm. Soon on Wed. Professional counselling clinic for lesbians and gay men. Call for appt or drop in. Volunteers needed.
- **Hassle-Free Clinic — Men.** 556 Church St, second floor. 922-0603. VD info, testing and treatment. Hours: Mon, Wed, 4-9 pm; Tues, Thurs, 10 am-3 pm; Fri, 4-7 pm; Sat, 11 am-4 pm. Call ahead. VD testing at baths: Roman's, Fri from 9 pm; The Backdoor, every second Tues from 9 pm; The Club, every second Wed from 9 pm.
- **Lesbian Phoneline.** Box 70, Stn F, M4Y 2L4. 960-3249. Tues 7:30-10:30 pm. Recorded message other times. Speakers available.
- **Sex Ed Centre.** Devonshire and Bloor Sts, behind Admissions Bldg. 978-3977. Sex counselling for U of T campus.
- **Toronto Area Gays (TAG).** Box 6706, Stn A, M5W 1X5. 964-6600. Free peer counselling and info for lesbians and gay men. Discussion groups, women's groups and coming out groups. Call Mon-Sat: 7 pm-10:30 pm.
- **Tri-Aid Charitable Foundation.** 8 Irwin Ave, M4Y 1K9. Gay youth counselling and street work.

New this issue:

Gaycare Toronto. Info: 923-2778. Free face-to-face drop-in counselling service in the downtown area. Thurs 7-10 pm. 519 Church St Community Centre. Group sessions planned.

Professional

- **Association of Gay Social Workers.** Box 182, Stn O, M4A 2N3. Social work students welcome.
- **Gays in Health Care.** Box 5712, Stn A, M5W 1N8. 920-1882. Includes nurses, physicians, medical students and psychologists.
- **Ontario Gay Teachers' Caucus.** 730 Bathurst St, M5S 2R4.
- **Toronto Lambda Business Council.** Box 513, Adelaide St Stn, M5C 2J6.

Religious

- **Dignity/Toronto.** Box 249, Stn E, M6H 4E2. 960-3997. Group for gay and lesbian Catholics and friends.
- **Integrity/Toronto.** Box 873, Stn F, M4Y 2N9. 961-1707 or 487-7406. Pastoral ministry for gay and lesbian Anglicans and friends.
- **Lutherans Concerned.** c/o Edward Schlauch, 980 Broadview Ave, Apt 2309, M4K 3Y1. Support and fellowship for gay and lesbian Lutherans and their friends.
- **Metropolitan Community Church.** 730 Bathurst St, M5S 2R4. 532-2333. Christian church with special ministry to gay community.
- **Salvation Army Gay Association (SAGA).** 730 Bathurst St, M5S 2R4. 743-8948. Support group for gay and lesbian Salvationists and friends.

- **The Sisters of Perpetual Indulgence.** Drawer OPI, c/o TBP, Box 7289, Stn A, M5W 1X9.
- **Toronto Organization of United Church Homosexuals (TOUCH).** Box 626, Stn O, M4T 1L0.

Sports

- **Cabbagetown Group Softball League (CGSL).** Box 42, Stn L, M6E 4Y4. First exhibition game of 1982 summer season mid-April. Watch for league dances and bar nights at Albany Tavern.
- **Judy Garland Memorial Bowling League.** Info: bulletin boards in Buddy's, 18 East, Dudes, The Barn or Boots. Sept-May season. Tenth annual banquet May 8.
- **Out and Out Club.** c/o Drawer C322, The Body Politic, Box 7289, Stn A, M5W 1X9. 466-2709. Outdoor activities for gay people. Include phone number with enquiry.
- **Riverdale Volleyball League.** Sept-April season. Info at Dudes, Buddy's, Albany Tavern and 18 East.

Publications/information

- **Action!** Irregular publication of Right to Privacy Committee, 730 Bathurst St, M5S 2R4. 924-4523.
- **The Body Politic.** Box 7289, Stn A, M5W 1X9. 977-6320. Monthly.
- **Canadian Gay Archives.** Box 639, Stn A, M5W 1G2. 977-6320.
- **Gay Community Calendar.** Call 923-GAYS. Box 8, Adelaide St Stn, M5C 2H8. Twenty-four-hour recorded message of weekly events in Toronto's gay community. To get information listed call 656-0372 between 7-10 pm Mondays.
- **Gayline West.** 453-GGCO. Community info for Mississauga and parts west of Metro.
- **Glad Day Bookshop.** 648A Yonge St, 2nd floor, M5Y 2A6. 961-4161. Hours: Mon-Wed, 10 am-6 pm; Thur-Fri, 10 am-10 pm; Sat, 10 am-6 pm.
- **Integrity/Toronto Newsletter.** Box 873, Stn F, M4Y 2N9. 487-7406. Bimonthly publication of gay Anglican movement.

Women's resources

The following is a select list of women's services in Toronto of particular interest to lesbians.

- **Broadside.** Box 494, Stn P, M5S 2T1. 598-3513. Monthly feminist newspaper. Substantial contributions by lesbians.
- **Fireweed.** Box 279, Stn B, M5T 2W2. 922-3455. Feminist quarterly of politics and the arts. Special lesbian theme issue to be published in June.
- **Hassle-Free Clinic — Women.** 556 Church St, second floor, M4Y 2E3. 922-0566. Free medical clinic. Birth control and gynecological info. VD and pregnancy testing, abortion counselling and referrals. Hours: Mon, Wed, Fri, 10 am-3 pm; Tues, Thur, 4 pm-9 pm. Call ahead.
- **International Women's Day Committee.** Box 70, Stn F, M4Y 2L4. 789-4541. Independent socialist feminist organization with many lesbian members.
- **Jessie's Centre for Teenage Women.** 154 Bathurst St, M5V 2R3. 365-1888. Multi-service agency for teenage women. Lesbian-positive.
- **Macphail House.** 389 Church St, M5B 2A1. 977-1037. Long-term YWCA residence for women 16-25. Shared co-op apartments.
- **Nellie's Hostel for Women.** 275A Broadview Ave, M4M 2G8. 461-1084. Temporary hostel for women 16 and over, including mothers with children.
- **Rape Crisis Centre.** Box 6597, Stn A, M5W 1X4. Crisis line: 964-8080. Business line: 964-7477. Counselling and info. Self-defence courses.
- **Stop 86.** 86 Madison Ave, M5R 2S4. 922-3271. Crisis housing and social service centre for women under 25.
- **Times Change Women's Employment Centre.** 932 Bathurst St, M5R 3G5. 534-1161. Employment counselling, job search and career planning workshops.
- **Toronto Women's Bookstore.** 85 Harbord St, M5S 1G4. 922-8744. Hours: Mon-Sat, 10:30 am-6 pm.
- **Women Against Violence Against Women (WAVAW).** Box 174, Stn D, M6P 3J8. 536-5666. Committed to action from a feminist perspective against various aspects of violence against women.
- **Women for Survival.** 427 Bloor St W, M5S 1X7. Group concerned about nuclear proliferation and ecology.
- **Women in Trades.** c/o Times Change, 932 Bathurst St, M5R 3G5. 534-1161.
- **Women's Counselling, Referral and Education Centre (WCREC).** 348 College St, M5T 1S4. 924-0766. Therapy, counselling, referrals and info.
- **Women's Resource Centre, OISE.** 252 Bloor St W, M5S 1V6. 923-6641, Ext 244. Books, periodicals, audio & video tapes for feminist research.
- **Womynly Way Productions.** 427 Bloor St W, M5S 1X7. 925-6568. Company bringing concerts, dance and theatrical performances to city.



Born in Hollywood, he got his first movie camera when he was eleven years old, and at seventeen put himself in the arms of a sailor in his first major work, a violently erotic pagan dream. In his lifetime he has produced only two and a half hours of film, brief explorations of ritual and changing identity that have outraged censors, influenced people as diverse as Mick Jagger and Jean Cocteau and changed the way people work in the magic town where he was born.

KENNETH ANGER

MASTER IN HELL

by Robin Hardy

It could happen to anyone. But it doesn't. You see a poster stapled to a telephone pole. "*Lucifer Rising*," it reads, "a film by Anger. The Magick Lantern Cycle. The Funnel, 8 pm." Strangely, recognition squirms in your stomach.

Perhaps you read *Helter Skelter*, Vincent Bugliosi's spine-tingling book about the Charlie Manson murders. Manson follower Bobby Beausoleil was cast as Lucifer in a film by underground filmmaker Kenneth Anger.

Or, more likely, you read excerpts from Tony Sanchez's trashy exposé of The Rolling Stones, serialized in the local papers, which spun a tale of Kenneth Anger, black magic guru to rich and jaded rock stars.

Or you might have noticed *Hollywood Babylon* at your local bookstore, a compendium of Tinseltown sleaze, graphically illustrated with photographs of Marilyn asleep for the last time, Jayne Mansfield's brains splattered against her wrecked Cadillac, Wally Reid "airing his basket" — it was written by Kenneth Anger.

But perhaps, because you're homosexual and by definition an outlaw, it is the word Lucifer which lingers like the memory of a man without a name on an erotic afternoon so many years ago. Lucifer, the angel who led the rebellion against God and who was cast into chaos. Lucifer, the first rebel.

Lucifer Rising. You're going to keep that date with Anger. It could happen to anyone, but it doesn't.

The Funnel Experimental Film Theatre occupies part of an old warehouse in the lonely night desuetude of Toronto's St Lawrence district. Most people don't know what experimental films are, and if they did, would be bored by them. But the Funnel struggles along, coaxed on by arts council grants and the energies of a few dedicated cinephiles. Tonight, though, Kenneth Anger's films are being shown, and Anger himself will be present. So many people have to be turned away at the door that a second showing is planned.

Seeing all of Kenneth Anger's films is not difficult. His work, which is said to have influenced films as diverse as *Easy Rider*, *American Graffiti*, *Mean Streets* and *Star Wars*, lasts only two and a half hours. Nine films. Short ones.

The man who walks to the front of the tightly packed audience is wearing a New York Ranger hockey sweater, minus the R. He has an easy walk, almost bouncy, and he describes his films with quiet enthusiasm in a voice slightly curled at the edge with a queenly tone. "In this film you'll see Marianne Faithfull," he tells us, "and she's wearing a scarf which I used to stop the bleeding when she slashed her wrists in London in the early Seventies. The film is about a ritual in which Lord Chaos is banished from the magic circle. After Marianne made this film she started recording albums again, so perhaps the film acted as a catharsis. Her new album is called *Dangerous Acquaintances*. I'm told I'm one of them."

What his 16-mm films might lack in length, they make up for in sweep of setting and panorama of character. They take you from the bedroom dreams of an adolescent to Pierrot's enchanted forest, from a Hollywood villa to the Villa d'Este in Tivoli, from the corridors and stairways of Haight-Ashbury

PERSONAL TRADITIONS AND SATANIC PRIDE

by Michael Wade

"The cinema will only become an art," Jean Cocteau once wrote, "when its raw materials are as cheap as a pencil and paper."

Cocteau didn't believe that the cost of making movies could ever be anything other than prohibitive, but implicit in his statement is the conviction that only when it is out of Hollywood's hands and under the control of those who cannot afford it will the cinema at last become an art. It was a pipe dream of his that there should be as many people working with film as there are people keeping journals; that anyone who could mix paint should know how to load a Bolex.

Needless to say, such a standard of accessibility has yet to be achieved. Still, as long as there have been movies, there have been people outside the Hollywood system who have wished to gain creative control over the medium, to play with its machinery or invent new uses for it. These developments have been given several

houses to passages in Egyptian ruins or to the streets of Brooklyn. Across his screen float sailors from the US Navy, British rock stars and a transvestite dwarf. Mick Jagger did the music for *Invocation of My Demon Brother*; Bobby Beausoleil did the music for *Lucifer Rising* from his prison cell, and American pop radio from the summer of '62 supplied the soundtrack for *Scorpio Rising*. Yvonne Marquis ritually dressed for Anger in *Puce Moment* and went on to become the mistress of a Mexican president. Anaïs Nin can be seen swathed in silk wafting through *Inauguration of the Pleasure Dome* (and she was pissed off when she found out she wasn't the star of the film). Lord Chaos is played by a quite insane member of the British peerage who spent time in jail during the last war as a fascist.

If you ask Kenneth Anger why there is such an aura of mystery and myth around him, he'll answer without a trace of self-doubt, "Well, I'm an interesting person. I've done a lot of interesting things." He's right. He has.

Like the rest of us, Kenneth Anger is a product of his circumstances. California, it is said, has produced its own indigenous subspecies of beautiful people. America's handsomest men and women flocked there during the Twenties and Thirties to be movie stars and instead pumped gas and begat beautiful children with their beautiful gene pools.

Anger was born in 1930 in the centre of the empire of film. His father was not a movie star, but a civil engineer who wanted his son to follow in his footsteps. "I would have been good at making planes crash," says Anger. But his grandmother was a costume designer for the silent films, and she would tell his father, "If Kenneth wants to be an artist, let him be an artist." When he was four she helped him obtain a part in Max Reinhardt's production of *A Midsummer Night's Dream*. He attended dance classes with Shirley Temple. And when he was eleven, his grandmother gave him his first movie camera.

It was also at that age that he began sneaking upstairs to the attic to dress in the beautiful, beaded silk flapper dresses his grandmother had kept from her career. Says Anger, "It was assuming an identity, playing games with identity." This childish transvestism — a sport quite common to gay male children, infatuated as they are with the aesthetics of colour and texture — was later to find its way into his films, just as the stories his grandmother told him about the secret scandals of the film colony were to wend their way into *Hollywood Babylon*.

By this age as well, his inclination toward paganism had toppled him into the lap of magick. When he was six he built his first idol, out in the garden hidden away where his brother and sister couldn't find it. At fourteen he read Fraser's *The Golden Bough*, and later the writings of Aleister Crowley taught him, "Love is the law, love under Will. 'Do what they Will' shall be the whole of the law." And for Anger, it was.

When he was seventeen, a well-developed pagan sensibility went into the making of his first major film, *Fireworks*. He was too young to register in the film school at UCLA, but he began sitting in on classes, and persuaded some of his classmates who were in the Navy to steal a few thousand feet of film and act for him. He made the film while his parents were away on vacation. "*Fireworks*," Anger says, "was my declaration of independence from my family, and sort of a statement of my own individuality: I wasn't going to be anything but who I wanted to be."

Like so many powerful works of art by gay men, *Fireworks* is an onanistic fantasy. It features Kenneth Anger himself as the protagonist, a man sleeping in a room filled with occult statuary, including a hand with one of its outstretched fingers broken off. He appears to have been masturbating to a picture of a sailor holding the limp body of a man, as King Kong held Fay Wray.

The protagonist wanders through a door labelled "Gents" and finds himself in a bar admiring the physique of a muscular sailor. Suddenly the sailor begins to beat him. More young sailors appear in a slow, evil procession, swinging chains. They, too, beat him until blood spurts from his nose, and then tear out his heart, which is nothing more than a ticking meter. White liquid (cum?) begins to drop on the bloodied face of the faggot, then pours down like milk, washing away the blood. A sailor picks up his limp body and holds it — it is the same picture which opened the film.

Finally, after progressing through a series of pagan symbols, including a Christmas tree floating through the air, the film shows the protagonist back in his bed, "less empty than before." A man is sleeping beside him, his face an aura of shooting light. The camera pans through the room; the statue of the hand is shown, the five fingers now intact, healed.

It was, needless to say, a remarkable film for a seventeen-year-old to make, but perhaps it is also a testimonial to what more seventeen-year-olds could accomplish given independence and resources. His grandmother loved the film. "The violence is dream violence," says Anger. "It's a dream I had,

and I was able to film it quite closely to what the dream was like." The Carl Jung Institute in Switzerland bought *Fireworks* for that reason. Anger sent it to Jean Cocteau's Festival of the Damned in Biarritz and received in return a fan letter from Cocteau. Vowing to make a film a year, he departed for Europe, where he would spend the next thirteen years.

For a seventeen-year-old, anything seems possible. Anger was soon to learn that his goal of a film a year was subject to the limitations of finances. In the next decade or so, he was only able to make half-a-dozen. *Puce Moment* (1949) was to be a ninety-minute film of the great women of Hollywood. Instead, it is only a few minutes long. *Rabbit's Moon* was filmed in 1950 but left unfinished when money ran out. *Eaux d'Artifice* (a pun on *feux d'artifice* — fireworks) was filmed in the famous Tivoli Gardens in 1953, and was to be a three-part film. Only the first was made. *The Love that Whirls*, in which an Aztec prince is ritually sacrificed, was confiscated by Eastman-Kodak as "pornography." Twenty minutes of *The Marquis of O* was filmed, but the woman playing O happened to be the daughter of DeGaulle's minister of finance, and the film was locked up in the French archives.

In 1958, he persuaded the Picture Post Company of Great Britain to finance his stay at Aleister Crowley's Abbey of Thelema in Sicily, where he spent three months painstakingly scraping off the whitewash with which Mussolini's police had covered Crowley's erotic wall paintings. The film he made there was shown on British television, but subsequently the Picture Post Company went bankrupt and the film disappeared along with the rest of the archives.

His most successful project during this decade was the publication of *Hollywood Babylon*. Originally released in France, it was bootlegged in the United States in English, depriving Anger of American royalties until the matter was settled and an authorized English edition published.

In 1963, he returned to New York. After an absence of more than a decade, his own culture had become somewhat alien. He was fascinated by a Brooklyn motorcycle gang and American pop music, and these two elements went into the making of *Scorpio Rising*. It catapulted Anger to the front ranks of avant-garde filmmaking.

Within a year he was back in California, living in the Haight-Ashbury with an eighteen-year-old man named Bobby Beausoleil. Here, he conceived the film *Lucifer Rising*, "based on

1947: *Fireworks*: Anger at 17, as the dream/film's protagonist



1954: *Inauguration of the Pleasure Dome*: Anger filming Anaïs Nin



names — most conceived by their opponents, and thus not quite appropriate: "experimental film" seems too inconclusive, as if indicating a lack of success which is often not the case; "underground" is too purposefully subversive and is used more often by romantics than radicals; "avant-garde" is often used just to mystify. The only thing these films have in common is that they are usually produced, scripted, directed and edited by (that is, are under the artistic control of) one person. "There's always been the problem of what you call the kind of films I make," Kenneth Anger says. "As far as I'm concerned, they're just films by Kenneth Anger, and it's my own style." They are, first and foremost, personal films.

In America, personal films have traditionally been short (an hour would be an epic length) and adamantly anti-Hollywood, for it has been the desire of their makers to explore what Hollywood, with its bottom lines both financial and cultural, could never do. Some of these films have been banned for their explicitness; most have been shunned because they appear so unlike the standard Hollywood product.

Personal films first appeared in America in the late Twenties. They were short works made by Hollywood technicians who had immediate and cheap access to cameras and editing equipment, and who had grown impatient with the formula plots, standard box sets and static cameras of the big studios. At this time, Germany, not the United States, was the world capital of cinematic invention, and once these technicians saw the expressionistic sets of Paul Leni and Fritz Lang or the magically mobile camera of Murnau, they longed to emulate and develop their techniques.

Working in their spare time, these men began sporadic production of films which, though distributed by the studios, challenged Hollywood's usual output both formally and in content. No longer, these men believed, should movies simply be filmed versions of staged dumb shows. Editing and lighting could be used to convey a more subjective, psychological point of view, as in Paul Frejo's *The Last Moment* (1928), a depiction of a man's life flashing before his eyes in the final seconds before death. Films could be purely formal inventions, images of abstract moving designs, like Ralph Steiner's shots of light on water in his *H2O* (1929). They could even be vehicles for subversion, as was James Watson's *Lot in Sodom* (1933) — a quasi-erotic retelling of the Biblical parable — which was banned by its distributor.

A cross-fertilization process developed. These experimenters would incorporate their new-found techniques into their Hollywood work, and, as these techniques burgeoned in the mainstream, the more frequently and with more precision superimpositions, special effects and animation appeared in personal films. Soon *The American Cinematographer* magazine began publishing articles on how special effects could be achieved by the amateur. Cocteau's dream seemed near realization.

Instead, it was to suffer a rude awakening. Making movies remained expensive, and while this had little effect on the affluent elite of photographers, scientists and critics who, by now, had found filmmaking an attractive hobby, it eventually forced the original technicians back into commercial work. Those who could afford to stay on formed small amateur clubs, and soon found themselves isolated from the mainstream work which had previously motivated and guided experimentation. Content to create travelogues and "scientific pictures made with artistic intent," their films lacked the earlier innovation and vigour; a once-noble vision dissolved in complacent slumber.

Cocteau's wish for an absolutely accessible cinematic technology came closest to fulfillment just after the Second World War. Some servicemen had been trained during the war in the use of movie equipment to shoot newsreels for the home front, and later rehabilitation programmes for return

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1963: "Fascinated by a Brooklyn motorcycle gang and American pop music..." Anger on his return to the US, while filming *Scorpio Rising*

a poem of Aleister Crowley's called *Hymn to Lucifer* that ends, 'The key to joy is disobedience.' Lucifer was always the patron of rebels. Bobby, when I first met him, fit this perfectly. And he looked like the concept of Lucifer I wanted."

But an endemic problem reared its head: money, or rather, the lack of it. Beausoleil kept pressuring Anger to get on with shooting, and finally, after a quarrel, he stole the film and ran off to the desert in a beat-up van, leaving behind only a few remnants in the cutting bin. His van broke down in the desert and some young women offered him respite at their "family" ranch. The family was Charlie Manson's, and Beausoleil ended up serving life for murder. The original *Lucifer* remains buried in the desert.

Devastated, Anger returned to New York. "It had absolutely destroyed me. The film was being made in homage to Bobby's beauty and his extraordinary personality, and to have the same person turn on me and destroy the film itself was a little bit too heavy." On October 26, 1967, a black-bordered ad appeared in *The Village Voice*: "In Memorium Kenneth Anger, 1947-1967"—the dates of his film career. A critic begged and sobbed as Anger burned his films, including the only copies of six he made between the ages of eleven and seventeen.

He flew to London. His film career, he said, was over.

Keith Richards and Brian Jones, of The Rolling Stones, and Marianne Faithfull were part of a new circle of friends there, and he began to acquire his reputation as "black magic guru" to rock stars, a designation he scoffs at. "It was the Sixties and the Sixties were dying," he says. "People were looking for some sort of spirituality, even people on whom it looked rather incongruous, like rock stars."

Anger did not stay long from his medium: as an artist and filmmaker, he was hooked. The early Seventies became one of his most productive periods. He re-released *Puce Moment* to a new soundtrack, rediscovered the negatives of *Rabbit's Moon*, re-edited it and released it, and put a new soundtrack (Electric Light Orchestra's *El Dorado*) to *Inauguration of the Pleasure Dome*. Mick Jagger saw the remaining clips from *Lucifer Rising* and agreed to do the music for a new film made of these remnants. His Moog synthesizer improvisation is the soundtrack for *Invocation of My Demon Brother*.

The borderline between what is underground culture and what is pop is shrouded in mist, but there is frequently traffic back and forth and Anger has made the trip often. His films are, to a large extent, an autobiographical pastiche of his life, a scrapbook of characters he has known, places he has been and passages in his development as a human being.

But it is impossible to understand Kenneth Anger or his films without understanding him as a pagan. "The branch of paganism I'm connected with is... I'm a Crowleyite. I mean, Crowley is the one who really crystallized my feelings about it, even though I was instinctually drawn that way before. In particular, Crowley articulated the sacredness of sex, which makes a sacrament of sex. Of course, the Judeo-Christian religions have tried to do the opposite...."

Like most pagans, Anger is shy to talk about it, and, like many, "I remain a skeptic at the same time I'm a believer; that's something Crowley taught me to do. So whenever I'm too sure of something, I step back and take a look at it with a slightly skeptical eye."

There are as many different kinds of paganism as there are pagans, so it would be wrong to begin to ascribe notions to Kenneth Anger simply by virtue of the designation. To speak very generally, paganism is a religion of poetry as opposed to theology, in which gods and goddesses act as metaphors, assuming identities to explicate the currents of human activity. Again, to speak generally, the goddess (in her many manifestations) represents the life force and the god(s) represent death.

But this is not the death of retribution we know in Christian culture, wherein a balance sheet of good and bad determines whether our next destination is playing shuffleboard in heaven with friendly lions or is, instead, a more tropical clime. It is a death embodied in the age-old myth of the dying god who returns to life, a myth of which Jesus is simply a Christian variation. The death and rebirth of the god brings rest and, above all, change, be this a new life or the assumption of a new identity. To Anger, it also involves "a continual game of reincarnation through millennia of time. We're playing identities, different heroes and villains, good guys and bad

to civilian life often included film appreciation courses. Film schools proliferated, and much of Hollywood's once-expensive equipment was now so outmoded that it could be had for very little. The result was a huge eruption of personal filmmaking in the Forties and Fifties. It is to this generation that Kenneth Anger belongs.

Like their predecessors of the Twenties, these men and women wanted to liberate the cinema from the mainstream. Some of them explored the medium of film strictly as film — playing with animation and lighting techniques or painting directly on raw stock. Others harked back to the 1928 vision of *The Last Moment*, producing "psychodramatic" or "trance" films concerned with the subjective dreams and fantasies of the repressed unconscious. This repression, they believed, was what rendered Hollywood ineffectual and artless. What was needed was frankness, like a fresh breeze wafting through the stale air of a sickroom.

Owing more to Freud than to Fritz Lang, this new wave of personal films was loaded with erotic and homoerotic imagery. There was Stan Brakhage's impressionistic study of masturbation, *Flesh of Morning* (1956), and Gregory Markopolous's *Du Sang de la Volupté et de la Mort* (1948), which used mythological characters to portray various aspects of homosexual desire. Curtis Harrington expressed his homosexuality with more pessimism, showing himself physically roped to his mother in *On the Edge* (1949), and being seduced by female skeletons in blonde wigs in *Fragments of Seeking* (1946). And, of course, there was Kenneth Anger's *Fireworks* (1947), a film about S/M, fantasy and masturbation.

These new filmmakers realized that new channels of production, distribution and exhibition were as important as creative control, and such organizations were soon developed. But, as was the case with their forebears in the Twenties, there were censors lurking about — censors who clamped down with particular ferocity on gay films. Oddly, some of the first alarms were sounded within the ranks of the experimental film community itself. Jonas Mekas, editor-in-chief of *Film Culture*, the house organ of underground film, wrote an article in 1955 in which he warned of the "Conspiracy of Homosexuality" in personal films, of which Kenneth Anger was a major schemer. Made by gays — a dismissible minority at best, Mekas believed — these films lacked "what makes any art valuable to humanity: a deeper insight into the human soul.... It is not important to decide here whether or not these neurotic and homosexual poems can be called art. What I want to stress is that this art of abnormality is unmotivated, unresolved and lacks a moral dimension."

Anger's filmmaking career is an extreme case of the injury self-proclaimed censors can inflict on the creation of a personal art: the French government seized his *Marquis of O*; Eastman-Kodak confiscated *The Love That Whirls* when it was sent to them for processing; a skitterish projectionist once refused to show *Fireworks* for fear of a police raid. The most outrageous of all Anger's fights with censors came in 1964 when *Scorpio Rising* was seized by the Los Angeles police, acting on a complaint from the American Nazi Party. The film's S/M orgy scene showed a swastika hanging on a wall in the background; the Nazis sued Anger for defamation of their sacred symbol. Once the film was brought to the attention of the courts, Anger also faced obscenity charges based on the brief flashes of frontal nudity in the same scene. After six months of deliberations, Anger won the case — and US film censorship laws have never been the same since. What the filmmakers of the Twenties had done for special effects in American film, Anger had done for the human body.

Scorpio Rising's effect on American cinema has also been felt in a more subtle way. The film is divided into thirteen se-

THE BODY POLITIC

guys, until we find ourselves or something. It's like exploring the myriad possibilities of a personality."

The obvious question arises: are Kenneth Anger's films "experimental" or "avant-garde" or are they simply work made from the perspective of someone who, by his values, has placed himself far outside the predominant culture?

For instance, a critic has said that the ritual dressing in *Scorpio Rising* is done to "foreshadow a dramatic conclusion." But to examine the film from a pagan perspective, the ritual dressing is the assumption of an identity.

"Well, yes, absolutely," says Anger. "It's the way they use their totems, when they put on belts and chains and so forth. And these are completely naive working-class boys, not some trendy Madison Avenue types who dress up in leather to go to the bars after hours. They're doing these things for instinctual reasons, which they couldn't articulate, and that's why I found them such a compelling group." Anger was able to see under thin cultural masks their pagan instincts.

Another critic has called *Scorpio Rising* "a documentary about a motorcycle gang." But to a pagan, the images of ritual, identity and the dying gods are too strong. It is a film about death. Anger is quick to agree. "Yes, they almost consciously court death, which is a romantic thing that adolescents do. It turned out to be much more specifically deadly than I knew, because one of the bikers in the dirt race at the end of the film flipped on his bike, broke his neck and died within a few feet of me."

There is a sense of humour in all of Anger's films, but in *Scorpio Rising* he is almost ridiculing these men. One butch number tries to light a match by striking it against the corner of his tooth. On the third attempt he burns his lip. Another pulls on his long black boots and strides purposefully to his bike, but a little piece of toilet paper stuck to the sole of his boot blows his cool, making his power appear ludicrous. The images of the men dressing are cut with images of various warrior gods — Marlon Brando in *The Wild One*, James Dean, Adolf Hitler and Jesus Christ. Little boys' wind-up toys scoot around on a floor and the bikers read colour comics. Masculinity is presented as the cult of the eternal boy.

A culture which has only a male god is a culture in which the death principle has run amok, unbalanced by the absence of life symbolized in the metaphor of the goddess. A male-dominated culture is a death culture, mired in perpetual adolescence, creating its own vision of Hell in such things as, for instance, massive arsenals of nuclear weapons. In films such as *Puce Moment*, *Inauguration* and *Fireworks*, which contain elements of the myth of the dying god, of changing identities, the feminine, transvestite or sadomasochistic rituals result in transcendence, renewal or release. In *Scorpio Rising*, the male tribe's unenlightened rituals end only in death, the red light of a police car flashing in the night. These men dress in the trappings of power, but without transcendence, and with their instinctive rituals they indulge in folly, but without Will. Using a perspective derived from pagan metaphors, Anger's presentation of this motorcycle gang becomes a viciously effective analysis of our own culture's hellbent death wish.

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agick, to bring it down from the lofty peaks of abracadabra, is "the art of changing consciousness at will." In this sense, too, Anger's films are magical, aimed as they are at the consciousness of his audience. It has been written of Anger that he sees film as a ritual, and the acts of filmmaking and film viewing as participatory.

"They can be both," he says. "They can also be frustration, disappointment, near misses, all those things. But that sort of statement makes me too self-conscious. It's a little bit too solemn."

Anger mentioned during the Funnel showing that *Lucifer Rising*, a film in which Lord Chaos is banished from the circle, may have acted as a kind of catharsis for Marianne Faithfull. Was it also a personal ritual in which Chaos was banished from his own life?

"Well, yes. Because every artist has a personal battle against chaos. Chaos is like the force of inertia in nature that pulls us all down. Metal rusts, things go astray, intentions get lost. But you have to come to terms with chaos, and I do it by recognizing it as a force. It isn't just chaos, it's Lord Chaos, it is a king. And it shouldn't be in the circle, or in any circle of concentrated work. I ask it to leave."

Certainly chaos appears to have been a problem for Kenneth Anger, with a career as crinkled with personal tragedy and incompleting projects as his is. Given his ambitions as the seventeen-year-old who had completed *Fireworks* and won the admiration of Jean Cocteau, he must have had to come to terms with bitter disappointment over the years.

"My ambitions were quite a bit larger than what I have been able to realize, and part of me is quite resentful of this. But the fact that I'm still making films at all... that I'm under the authority of an oath I made as a child that I would be a filmmaker... I suppose a sane person would have given it up a long time ago, because a lot more effort goes into it than I receive as compensation."

The low point came after the original *Lucifer* was lost and the death notice appeared in *The Village Voice*. But it was, again, a play on identity: "symbolic... a magic act because instead of committing suicide, I made a death announcement. As an artist I had died."

For the new *Lucifer Rising*, Anger finally received some financing, both a National Endowment grant and money from a German television network which will show the completed film. He is also working on a second volume of *Hollywood Babylon*.

He mentioned when he spoke to the audience at the Funnel that he has never been approached by Hollywood, from which he has drawn so much inspiration, even though Hollywood has used his ideas. He said this with a trace of resentment, but when I spoke with him later the resentment was gone. "If I had wanted to go into commercial films, I should have applied myself to that goal quite a long time ago. I preferred my independence. I would have had to adapt my character, my personality. And I've never been willing to do that. I can't do that."

That is why, despite the calamities, he has been able to create a mythos which creeps into our consciousness, which brings overflow crowds into the theatre.

It is interesting to watch Kenneth Anger while talking to him. He cannot stop directing. "Why don't you sit there," he says, "No, move the chair that way. That's better now, isn't it?" Throughout the conversation he toys nervously with his coffee spoon, moving it on the table from one side to the other, a mannerism reminiscent of someone trying to quit smoking who doesn't know what to do with their hands.

But when we had finished talking I realized that, despite the mythos which surrounds him, he has either been completely forthright about himself or else wears a mask so tight that I have been utterly unable to remove it. Is "Kenneth Anger" yet another play on identity?

"Yes, it's a kind of conscious creation. It serves its purpose."

And what is its purpose?

"Well, it's what I present to the public. It's not necessarily the entire story of who I am. As far as the public is concerned, it's enough for them to handle."

He pauses. "I have a kind of Satanic pride," and adds, quoting *Lucifer* (the first rebel, the bearer of light, *Lucifer rising*) in *Paradise Lost*, "'I'd rather rule in Hell than serve in Heaven.' Something like that." □

1963: *Scorpio Rising*: unenlightened ritual ending only in death



tions, each one identified on the soundtrack by a pop song used to comment ironically on the images, giving them another level of meaning. The songs include suggestive lyrics like "You're just the devil in disguise," and "Wind me up, you'll see just how much a wind-up doll can do." Bobby Vinton croons "She Wore Blue Velvet" while the bikers don their leather gear; the syrupy love ballad "You're Torturing Me" plays during the orgy.

In the early Seventies, many Hollywood directors were to copy this technique, crediting Anger when pressed to acknowledge their debt. George Lucas's *American Graffiti* used pop music as part of its characters' rite of passage from adolescence to adulthood, and in *The Last Picture Show* Peter Bogdanovich filmed a vampish Cybill Shepherd cruising in her daddy's convertible while the radio played "Your Cheatin' Heart."

Anger's relationship with Hollywood has always been an ambivalent one. While other personal filmmakers of his time adhered to the underground tradition and were repelled by Hollywood, Anger, with his interest in myth and ritual, has always remained intrigued. Anger defines ritual as "a kind of stylization and formalization of the sort of random things that take place in a life." It would be difficult to arrive at a better definition of Hollywood. Its artificial theatrics, fantastic costumes, impossible sets, heightened romanticism, hyperbolic symbolism and glamorous stars have all become the filter through which Kenneth Anger has presented elements of life, sexuality and dream.

The sailor's uniform in *Fireworks*, for instance, is used not merely as decoration, but rather to transform the way sailors have been used in commercial cinema to represent a sexual looseness and vivacity. The pants are stretched tight at the crotch; the powerful stance and height are strengthened by the white uniform being set against the scene's black background; the pose is infused with the mythology of sailors as exotic travellers, as men trained in acts of aggression, men whose lives are spent intimately with other men — the uniform now signifies a homoerotic ideal with strong sadomasochistic shadings.

In *Puce Moment* (1949), a woman, presumably taking the part of a Twenties glamour girl with a flapper haircut, is shown standing in a glorious art deco boudoir donning a magnificent dress of blue sequins, raising it over her head and slowly letting it flow down over her. Her face in close-up, surrounded in sparkling blue, looks skyward with all the ecstasy of a baroque madonna.

In *Scorpio Rising*, too, Hollywood makes an appearance: Marlon Brando, as Johnny, the motorcyclist from *The Wild One*, flickers on a TV set in one biker's bedroom, appearing there almost as an icon.

Even though they do owe so much to Hollywood, Kenneth Anger's films could never have been made within the commercial system. They arise from a tradition of personal filmmaking in America, a tradition of filmmakers who took the same Satanic pride in their debunking of Hollywood as Anger did, and who believed, as Cocteau did, that the cinema would only emerge as an art if it were in the hands of people like themselves. The risk-taking — the tight finances, the small audiences, the censors, all that might have deterred them — only gave them more energy.

"It was a kind of pioneering thing that was going on," Anger told us. "It had a certain amount of excitement, where you'd go to a showing and you didn't know if the police were going to bust in or not. Defiance." □

"Given prevailing ideas of appropriate feminist sexual behaviour, S/M appears to be the mirror opposite. It is dark and polarized, extreme and ritualized and, above all, it celebrates difference and power."

GAYLE RUBIN: THE LEATHER MENACE

COMMENTS ON POLITICS AND S/M

It is a remarkable fact that the gay movement has had so little to say about the realities from which it takes its rise: sex among people of the same sex.

Our dependence on the women's movement for theory and our desire not to give our opponents free ammunition have joined to starve us of any extensive discussion and interpretation of our sex lives. The areas of our sexuality which ought to be the subjects of the most satisfying discussions — the ways in which our sex lives differ most from the established heterosexual practice — have been isolated, assigned labels and thrust to the edges of our individual and collective consciousness.

But there are signs that this theoretical logjam is beginning to break up.

*Late last year, **Coming to Power**, an anthology of fiction and analytical essays on lesbian S/M, was published in San Francisco by SAMOIS, a lesbian-feminist S/M organization. Included in the groundbreaking book is a powerful exposition by Gayle Rubin, "The Leather Menace: Comments on Politics and S/M." In it, she outlines the way in which S/M is being exploited by opponents of gay liberation, the reasons why popular prejudices against S/M have been adopted unthinkingly by large parts of the women's and gay movements and the social and political isolation of gay men and lesbians who practice S/M.*

What follows is the section of Rubin's piece which deals with attitudes toward S/M in the women's movement, plus the conclusion of her essay. This excerpt has been edited and revised for publication here. □

The first time I came out was more than a decade ago, when I realized, at the age of twenty, that I was a lesbian. I had to come out again, several years later, as a sadomasochist. The similarities and differences between these two experiences have been most instructive. On both occasions, I spent several months thinking that I must be the only one on earth and was pleasantly surprised to discover there were large numbers of women who shared my predilections. Both debuts were fraught with tension and excitement. But the second coming out was considerably more difficult than the first.

I came out as a lesbian just when a bad discourse on homosexuality, the product of the anti-gay wars of the 1950s, was coming apart. I did not experience the full force of homophobia. On the contrary, to be a baby dyke in 1970 was to feel great moral self-confidence. One could luxuriate in the knowledge that not only was one not a slimy pervert, but one's sexuality was especially blessed on political grounds. As a result, I never quite understood the experience of being gay in the face of unrelenting contempt.

When I came out as an S/M person, I got an unexpected lesson in how my gay ancestors must have felt. My youth as a sadomasochist has been spent at a time when, as part of a more general re-consolidation of anti-sex and anti-gay ideology, a new demonization of S/M is taking shape. This is happening in the society at large and in the women's movement. It is a long way from 1970

to watch the images of your love turning uglier by the day, to fear being arrested and to wonder how bad it will get. It is especially depressing if a once progressive movement in which you have spent your entire adult life is leading the assault. The experience of being a feminist sadomasochist in 1980 is similar to that of being a communist homosexual in 1950. When left ideology condemned homosexuality as bourgeois decadence, many homosexuals were forced out of progressive political organizations. A few of them founded the Mattachine Society. Now that large parts of the feminist movement have similarly defined S/M as an evil product of patriarchy, it has become increasingly difficult for those of us who are feminists to maintain our membership in the women's community.

Some feminist bookstores have refused to carry SAMOIS publications or books having a positive attitude toward S/M. Many stores which do carry such material have it shelved obscurely or have put up cards warning customers against the contents. One store has even prepared a packet of anti-S/M readings which is included with any purchase of pro-S/M books. "Sadomasochistic" is routinely used as an epithet. A group is putting out a book called *Against Sadomasochism*, the advertising for which has promised a response to the "threat" posed by the existence of SAMOIS. The flyer for the book expresses horror that some of us have actually been "invited speakers at university classes" and that there has been an effort to "normalize sadomasochism."

I used to read the feminist press with

enthusiasm. Now I dread each new issue of my favorite periodicals, wondering what vile picture of my sexuality will appear this month. Papers and journals are reluctant to print pro-S/M articles, and usually only do so if accompanied by reams of disclaimer and at least one anti-S/M essay. However, essays that trash S/M are not held until the magazine can solicit a positive viewpoint.

Recently, the Women's Building in San Francisco decided that SAMOIS cannot rent space in the building. Among the stated purposes of the building are a commitment to end oppression based on sexual orientation and a promise to respect the diversity of individual women. The Women's Building has a very open policy. Mixed groups, men's groups, community groups, non-feminist groups and private parties regularly rent space. The building has frequently rented space for weddings. It is a sad commentary on the state of feminism that heterosexual weddings, sanctioned by religion and enforced by the state, are less controversial than the activities of a bunch of lesbian sex perverts.

In 1980, the National Organization of Women passed a misleadingly labelled resolution on "lesbian and gay rights." What this resolution actually did was to condemn S/M, cross-generational sex, pornography and public sex. The resolution denied that these were issues of sexual or affectional preference and declared NOW's intention to disassociate itself from any gay or lesbian group that did not accept these definitions of sexual preference. When there was an attempt ten years ago to purge NOW of

lesbian members, NOW was not stam-peded into denying the legitimacy of gay rights. The campaign against the leather menace has succeeded where the attack on the lavender menace failed. It has put NOW on record as opposing sexual freedom and the civil rights of erotic minorities.

There are many reasons why S/M has become such a *bête noire* in the women's movement and most originate outside of feminism. With the glaring exception of monogamous lesbianism, the women's movement usually reflects the sexual prejudices prevailing in society. Feminists have no monopoly on anti-S/M attitudes. The medical and psychiatric establishments have moved somewhat on homosexuality, but on virtually every other sexual variation they hold barely modified nineteenth-century views. The psychiatric theories of sex in turn reflect the sexual hierarchies which exist in society. A general rule of sexual sociology is that the more persecuted a sexuality, the worse its reputation.

A second force for which the women's movement is not responsible is the state of sex research and sex education. While the movement has a lamentable tendency to adopt some of the worst elements of sex research, the field as a whole is underdeveloped. Sex is so loaded and controversial in western culture that research on it is loaded and controversial. Sex research is inscribed within the power relations that organize sexual behaviour. Challenging those power relations with new data or original hypotheses brings one into conflict with deeply held folk theories of sex.

The sex field also reflects its marginality. Whereas almost every institution of higher learning has a department of psychology, there are virtually no departments of sexology. There are fewer than a dozen academic sites in the United States where sex research is conducted. There are few courses taught on sex at the college level and pre-college sex education is still tenuous. Knowledge of sex is restricted. Getting into the Institute for Sex Research is like getting into Fort Knox. Almost every library has its sexual materials in a locked case or a special collection or oddly catalogued. The younger one is, the harder it is to have access to information about sex. The systematic restraints on curiosity about sex maintain sexual ignorance and, where people are ignorant, they are manipulable.

There are other reasons for the controversy over S/M which are more

politics and consciousness. It has led to the belief that lesbianism is only justified politically insofar as it is feminist. This in turn has encouraged feminist lesbians to look down on non-movement dykes. It has led feminist lesbians to identify more with the feminist movement than with the lesbian community.



It has encouraged many women who are not sexually attracted to women to consider themselves lesbians. It has prevented the lesbian movement from asserting that our lust for women is justified whether or not it derives from feminist political ideology. It has generated a lesbian politic that seems ashamed of lesbian desire. It has made feminism into a closet in which lesbian sexuality is unacknowledged. (Chris Bearchell discussed aspects of this in "The cloak of feminism," *TBP* June 1979, p 20.)

If feminist politics entail or require particular sexual positions or forms of erotic behaviour, then it follows that other kinds of sexual activity are specifically anti-feminist. Given prevailing ideas of appropriate feminist sexual behaviour, S/M appears to be the mirror opposite. It is dark and polarized, extreme and ritualized and, above all, it celebrates difference and power. If S/M is understood as the dark opposite of happy and healthy lesbianism, to accept that happy and healthy lesbians also do S/M would threaten the logic of the belief system out of which this opposition was generated. But this analysis is not based on the realities of sexual behaviour. It is predicated on a limited notion of the symbolic valences of both lesbianism and S/M. Torn from real social context, sexual differences can symbolize all kinds of other differences, including political ones. Thus, to some people, homosexuality is fascist and, to others, it is communist. Lesbianism has been understood as narcissism

behaviour should not be evaluated. How people treat each other in sexual contexts is important. But this is not the same issue as passing judgment on what are essentially cultural differences in sexual behaviour. There are plenty of lesbian relationships which are long-term and monogamous, in which both partners switch roles or do the same thing, in which all touching is gentle, but in which the partners are mean and nasty to each other. The idea that les-

imitating men not only by family, church and the media, but by the feminist movement. (I should add that the term has also become an all-purpose insult whose meaning is simply that the speaker does not approve of the person or activity to which it applies.) Much contemporary feminist ideology is that everything female — persons, activities, values, personality characteristics — is good, whereas anything pertaining to males is bad. By this analysis, the task

"There is nothing inherently feminist or non-feminist about S/M. The idea that there is an automatic correspondence between sexual preference and political belief is long overdue to be jettisoned."

bianism, especially when practiced by feminists, is a superior form of sex often leads people to ignore the actual interpersonal dynamics. Conversely, the idea that S/M is warped leads to an inability to perceive love, friendship and affection among S/M people. S/M partners may occupy polarized roles, the touching may be rough and yet they may treat each other with respect and affection. In all sexualities, there is a range of how people act toward one another. Ranking different sexualities from best to worst simply substitutes for exercising judgment about specific situations.

The ease with which S/M has come to symbolize the feminist equivalent of the Anti-Christ has been exacerbated by some long-term changes in feminist ideology. Few women in the movement seem to realize that what currently passes for radical feminism has a tangential relationship with the initial premises of the women's movement. Assumptions which now pass as dogma would have horrified activists in 1970. In many respects, the women's movement, like society at large, has quietly shifted to the right.

Feminists in 1970 were angry because women, the things women did and female personality traits were devalued. But we were also enraged at the restric-



of feminism is to replace male values with female ones, to substitute female culture for male culture. This line of thinking does not encourage women to try to gain access to male activities, privileges and territories. Instead, it implies that a good feminist wants nothing to do with "male" activities. All of this celebration of femininity tends to reinforce traditional gender roles and values of appropriate female behaviour. It is not all that different from the sex role segregation against which earlier feminists revolted. I, for one, did not join the women's movement to be told how to be a good girl. There are many labels for this brand of feminism, but my preferred term is "feminism."

Feminism has become especially powerful with regard to issues of sexuality and issues of violence, which it not surprisingly links together. Sexuality is seen as a male value and activity. The feminist view of sex is that it is something that good/nice women do not especially like. In this view, sex is not a motivating force in female behaviour. Women have sex as an expression of intimacy, but orgasm is seen as a male goal. The idea that sexuality is most often something men impose upon women leads to the equation of sex with violence and the conflation of sex with rape. These were the sexual theories I was taught growing up. I never expected to have them rammed down my throat by the women's movement. Man the Id and Woman the Chaste are Victorian ideas, not feminist ones.

There is a certain amount of bad faith around sex in all this. There is plenty of sex in the women's movement and most feminists are just as obsessed with it as anyone else. But it has gotten hard to call things by their real names, or acknowledge lust as an end in itself. There is rampant euphemism and a self-centred notion that "feminist sex" is a higher form of erotic expression. And the boundaries of what can be "feminist sex" shrink by the day.

The re-emphasis on feminine values, especially sexual chastity, has led to a shift in the mode of argument for feminist goals. Instead of arguing for justice or social equality, much feminist polemic now claims a female moral superiority. It is argued that we should have more, or total, power in society because we are more equipped for it, mainly by virtue of our role in reproduction, than men. I did not join the women's movement to have my status depend on my ability to bear children.

I fear that the women's movement is repeating the worst errors of a century ago. The nineteenth-century feminist

"All this celebration of femininity tends to reinforce traditional gender roles and values of appropriate female behaviour. I, for one, did not join the women's movement to be told how to be a good girl."

intrinsic to the women's movement and its history. One of these is the confusion between sexual orientation and political belief which originated in the idea that feminism is the theory, lesbianism is the practice. There are elements of truth in the idea that being a lesbian brings one into conflict with some basic elements of gender hierarchy. But like many good ideas, this insight has been over-used and over-applied. It has made it difficult to accept that there are heterosexuals who are feminists and that there are lesbians who are not. It has actually inhibited the development of lesbian

and self-worship or as an inevitably unfulfilled yearning. To many right-wingers, gayness in any form symbolizes the decline and fall of empires.

There is nothing inherently feminist or non-feminist about S/M. Sadomasochists, like lesbians, gay men, heterosexuals, etc may be anarchists, fascists, democrats, republicans, communists, feminists, gay liberationists or sexual reactionaries. The idea that there is an automatic correspondence between sexual preference and political belief is long overdue to be jettisoned.

This does not mean that sexual

tions placed on female behaviour. Women were not supposed to engage in a range of activities considered masculine. A woman who wanted to fix cars, get laid, ride a motorcycle or get a Ph D could expect criticism from the society and support from the women's movement. The term "male identified" meant that a woman lacked consciousness of female oppression.

By 1980, the term "male identified" had lost that meaning (lack of political consciousness) and had become synonymous with "masculine." Now, women who do masculine things are accused of

movement began as radical critique of women's role and status. But it became increasingly conservative and similarly shifted the burden of its argument onto a reconstructed femininity in the form of alleged female moral superiority. Much of the nineteenth-century movement degenerated into a variety of morality crusades, with conservative feminists pursuing what they took to be women's agenda in anti-prostitution, anti-masturbation, anti-obscenity and anti-vice campaigns. It will be an historical tragedy of almost unthinkable dimensions if the revived feminist movement dissipates into a series of campaigns against recreational sex, popular music and sexually explicit materials. But this appears to be the direction in which feminism is moving.

By a series of accidents and through the mediating issue of pornography, S/M has become a challenge to this entire political tendency, which has ridden to power by manipulating women's fears around sex and around violence. Therefore, when feminists argue about S/M, there is much more at stake than sexual practice. Some women are arguing for the logical coherence of their political beliefs. Others of us are arguing that political theory about sex is due for a major overhaul based on a more sophisticated sociology of sex. But what often seems most at stake is the shape of feminist ideology and the future direction of the movement. There are ways of understanding S/M which are compatible with "feminism" and its attendant political programs. When these become more articulated (and they will, in the not too distant future), S/M will be seen to be less of a threat to the hegemonic ideology of the women's movement. But for now, the fight over S/M has been a locus of struggle over deep political differences in the women's movement.

Given the immense symbolic load that S/M has acquired, it is not surprising that it is difficult for participants in this debate to absorb information about S/M that would make these arguments difficult to sustain. Nevertheless, the picture of S/M which is assumed in the current diatribes has almost no relationship to the actual experience of anyone involved in it.

Current radical (mostly feminist) writing on S/M is a hopeless muddle of bad assumptions, inaccurate information and a thick-headed refusal to accept evidence which contravenes preconceptions. It needs to be taken apart point by point. But prejudice is like a hydra. As soon as one avenue of sexual bigotry is blocked, alternative channels are developed. Ultimately, acceptance is gained by political power as much as by rational argument. Bigotry against S/M will flourish until it is more expensive to maintain than to abandon. Like the social discourse on homosexuality, this discourse on S/M sets up phony issues and poses phony questions. At some point, we need to step out of this framework and develop an alternative way to think about sexuality and understand its politics.

Minority sexual communities are like religious heretics. We are persecuted by the state, the mental health establishment, social welfare agencies and the media. When you are a sex pervert, the institutions of society do not work for you, and often work against you. Sexual dissenters face an endless stream of propaganda which rationalizes abuse against them, attempts to impair their

self-esteem and exhorts them to recant.

In addition to social hierarchies of class, race, gender and ethnicity, there is a basic hierarchy based on sexual behaviour. The most blessed form of sexual contact is heterosexual, married, monogamous and reproductive. Unions that are unmarried, non-monogamous or non-reproductive or that involve more than two partners or are homosexual or involve kink or fetish are judged as inferior and punished accordingly. This hierarchy has rarely been challenged since its emergence, except by the gay movement. But it is a domain of social life in which great power is exercised. The "lower" sexual orders are human fodder for the prisons and the mental institutions.

It is time that radicals and progressives, feminists and leftists, recognize this hierarchy for the oppressive structure that it is instead of reproducing it within their own ideologies. Sex is one of the few areas in which cultural imperialism is taken as a radical stance. Neither the therapeutic professions, the women's movement nor the left have been able to digest the concept of

benign sexual variation. The idea that there is one best way to do sex afflicts radical as well as conservative thought on the subject. Cultural relativism is not the same thing as liberalism.

One of the sad things about the current debates on sex in the women's movement is that they are so stupid and regressive. Once the impulse to purge all sex freaks from feminist organizations passes, we will still have to face more intelligent arguments. Among them will be a kind of neo-Reichian position which is pro-sex but which understands the most stigmatized sexualities and practices (pornography, S/M, fetishism) as symptoms of sexual repression. Unlike Reich, the neo-Reichian position may accept homosexuality as a healthy or natural eroticism.

What is exciting is that sex — not just gender, not just homosexuality — has finally been posed as a political question. Rethinking sexual politics has generated some of the most creative political discourse since 1970. The sexual outlaws — boy-lovers, sadomasochists, prostitutes and trans-people, among others — have an especially rich know-

ledge of the prevailing system of sexual hierarchy and of how sexual controls are exercised. These populations of erotic dissidents have a great deal to contribute to the reviving radical debate on sexuality.

The real danger is not that S/M lesbians will be made uncomfortable in the women's movement. The real danger is that the right, the religious fanatics and the right-controlled state will eat us all alive. The level of internal strife around S/M should be reserved for more genuine threats to feminist goals. If we survive long enough, feminists and other progressives will eventually stop fearing sexual diversity and begin to learn from it. □

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Coming to Power is available for \$9.50 (\$7.95 US), postage included, from SAMOIS, Box 11798, San Francisco CA 94101 USA.

FICTION

True reflections: lesbian literature comes of age

Who Was That Masked Woman. by Noretta Koertge. St Martin's Press. 1982.

Shangrila & Linda. by Alesia Kunz. Prickly Pear Press. 1981.

To write about women loving women is not easy: the lesbian writer who tries to show the world a true reflection of the lesbian experience and lifestyle faces a tough challenge. We have been programmed to regard ourselves as aberrant — and our fiction often reinforces the programming. Society demands that our lives be portrayed as depressing and unsuccessful and, until fairly recently, it was unlikely that a lesbian novel with anything resembling a positive outlook or a happy ending would get published. But lesbian fiction has definitely begun to show a more confident and honest face. Two optimistic novels have been published recently: Noretta Koertge's *Who Was That Masked Woman* and *Shangrila & Linda* by Alesia Kunz. Neither book tries to ignore or minimize the pain and isolation often experienced by lesbians, yet both abound with humour, warmth and the joy of commitment between women.

Who Was That Masked Woman is a "lesbian novel" because it is the story of a young woman coming to terms with her lesbian identity, yet it avoids many of the pitfalls common to lesbian fiction — it is neither self-apologetic nor politically didactic. Tretona, the narrator, looks back into her past at age forty; her mature perspective colours the earlier events of her life. The style is refreshingly direct and conversational: Tretona is a friendly sort of character, and while she may not always be right in what she does, she will always be honest in telling us about it. And she doesn't brood: she discovered fairly early on that there were two kinds of women — her kind and the other — and realizes she will have to search to find her own. Tretona enjoys her life and feels good about herself, although she worked hard to be happy. The frustrations of gay life are not ignored: Tretona loses one lover to the inevitability of growing up, another to the pressure placed on young women to marry. When she realizes that homosexuality is not socially acceptable,

she hides, adopting various masks in an effort to blend in with the heterosexual world. She becomes entangled with a traditional therapist who persuades her that her lesbianism is a disease that can be cured; two years pass before she asserts her sexuality ("I already know who I am. I am a grown up lesbian, not a retarded heterosexual").

The novel itself is as mature as its narrator. It is straightforwardly gay and it challenges many of society's preconceptions of gay life. *Who Was That Masked Woman* presents a vast spectrum of lesbian experience, thus giving the lie to the idea that homosexuality is a limited, claustrophobic and unsatisfying way of life. Koertge does not fudge on sex: her descriptions of love-making are graphic, a far cry from "the love which dares not speak its name," and her examination of the politics of sex is revealing. It has been said that homosexuality is displaced narcissism, that in making love to a person of one's own sex, one is trying to make love to oneself. Koertge dispels the myth with her characters, who are erotic individuals often wanting something completely different for themselves than what they give their lovers. Koertge's women are capable of sexual cruelty (Tretona has an affair with a woman who will never allow her lover to reach the point of orgasm, and who will never allow Tretona to make love to her); her women sometimes impose sexual limitations on each other (one woman would not allow penetration during sex because she believed that "love-making between women should be free of all phallic content"). These women experience a reality that is ignored by those of us eager to project a rosy, if not realistic, portrait of lesbianism. Koertge's book is thought-provoking, intelligent, and that rarest of rare birds — a well-written good read.

Shangrila & Linda is not a lesbian novel so much as a novel whose main characters happen to be lesbians. The author's primary concern is to show how easily people become detached from themselves and deny their own feelings. This is a human experience, one common to both straights and gays, though perhaps

gay men and women are more encouraged to suppress sexuality and love. Each of Alesia Kunz's characters struggles initially with her sexuality, but lesbianism is largely accepted within the world of the book.

The book deals largely with a relationship between two young women, Shangrila and Linda. Their relationship is close, intense, erotic, sensual — but never consummated. Pressured by her family, Shangrila denies Linda; the relationship breaks up. Much of the novel is about the rebuilding of this relationship, the formation of new ones, and Shangrila's exploration of her own psyche — her search for the emotions she suppressed both before and after she met Linda.

Shangrila & Linda is a story of coming out, the coming out of the main character not only as a lesbian, but as a feeling person, an artist and a writer. Kunz challenges the idea that the overriding concern of lesbians is lesbianism. Her characters are people — interested in lots of things besides their sexuality, eager to live their lives. Kunz also challenges social conventions. Shangrila assumes that lovers should live together, and does not realize until years later that her personality is not amenable to this arrangement. The book challenges the idea of monogamy, but does not condemn it: the richness of a one-to-one relationship is also affirmed.

Unfortunately, Kunz's prose style detracts from the telling of her story. Her writing is abstract, often the abstraction vague; commas and question marks are rarely used and this gives narration a rather flat, Dick-and-Jane-primary-school-reader-like rhythm. Tolerate these flaws and you will find a beautiful story constructed on fascinating — and sound — emotional and psychological premises.

The two novels represent a coming-of-age for lesbian literature. Our fiction is no longer fettered by demands that it be confessional or moralizing: it no longer apologizes for its open sexuality. We are telling our stories openly, and we portray ourselves as individuals, basically healthy and whole.

Catherine Bennett

Making Love: gratitude on the third try

We have seen *Making Love* three times, with three very different audiences: at a Toronto preview organized for *The Body Politic*; at a New York preview for out-of-town reviewers; and with a huge mixed audience at a commercial screening in Toronto. It was interesting to discover the extent to which different audience reactions can change one's perceptions of a film; the experience can also illuminate the film's relation to gay politics. If, over the three viewings, our assessment of the film's intrinsic qualities has risen somewhat (from a predominantly negative beginning), our estimate of its social utility has risen enormously.

The *Body Politic* audience laughed at the film repeatedly, in that knowing way that is meant to establish one's intellectual superiority to what is going on, in the presence of one's peers — the way first-year film students find it obligatory to laugh at John Wayne. The New York audience attended to the film in respectful silence, some appearing visibly disturbed (indeed, a reviewer from Nashville seemed quite traumatized, and could only mutter "controversial... controversial" for the rest of the evening.) But no one seemed particularly excited about the film, and it appeared that box-office potential was pretty low.

Certainly, nothing prepared us for the long line-up a block down Yonge Street and halfway up again on the weekend the film opened publicly in Toronto. The reactions of the audience also indicated a serious underestimation of *Making Love's* shock potential, given that it seemed to be a mild and innocuous little film. The male love scene produced — if not quite an uproar — a lot of very audible comments and murmurings and a lot of very nervous laughter. Yet the publicity campaign for the film has been reasonably clear as to its thematic content and the audience presumably knew what they were paying to see. It was difficult to decide whether the reaction to the film was favorable: there was a round of applause at the end, which probably came largely from the liberal scattering of gays. The (presumably) heterosexual couples seemed unusually silent on their way out. It will not be surprising if attendance falls off rather quickly.

One thing needs to be said: if (some) gay activists treat the film with disdain, less discriminating or politicized gays love it. Another New York preview was given for an audience entirely composed of gay bartenders. Gay activist critic Vito Russo (*The Celluloid Closet*) was present, and interviewed as many as possible after the screening. He reported that the response was unanimous, that many in the audience were visibly very moved and all expressed gratitude for the film.

Though the film isn't very good, there are aspects of it which make one grateful. Consider the following:

1. Of the numerous gays working in or associated with Hollywood, only two have felt able to "come out" to the general public, and the Hollywood connection of one of them (Canada's own Richard Benner, director of *Outrageous*) is very tenuous. The other is Barry Sandler, whose "coming out" coincided with his writing the screenplay for *Making Love*. At the New York

press conference, he talked very candidly and without the slightest embarrassment about being gay and demonstrated that an openly gay man can work harmoniously with actors, producers and directors on an explicitly gay project (a thing anyone might have known but no one had done).

2. Two young male stars (both heterosexual, but not — again at the press conference — making any big issue of it) rejected the amiable advice of Sylvester Stallone ("Don't play no faggots") and accepted roles as gay male lovers. The precise status within the Hollywood pecking order of Michael Ontkean and Harry Hamlin is important here. Neither is securely enough established as a "star" for his career not to be in jeopardy (see *The Celluloid Closet* for documentation on this issue). Nor is either known as an "actor" like De Niro or Brando, for example, or, lower down on the scale, John Hurt, a performer thought of as *acting* diverse roles rather than "being himself." Further, both men give (within the film's limitations) subtle, inward and convincing performances with which audiences are likely to identify them.

3. For the first time in a Hollywood film (though anticipated in the British *Sunday, Bloody Sunday*), two men embrace, undress each other and go to bed together, on screen, without the film attaching any negative connotations to this whatever. Indeed the scene is shot exactly like a conventional heterosexual love scene. One may find the treatment (dim lights, sentimental music, "lyrical" camerawork) artistically banal, but *politically* it is extremely positive, playing on the audience's stock responses in a totally unexpected context.

4. For the first time in *any* commercial film (to our knowledge), a "serious" gay couple are permitted a "happy ending" — something equally distant from the mournful isolation of *Sunday, Bloody Sunday*, the resignation (and acceptance of misery) of *Staircase*, or the desexualized comedy of *La Cage aux Folles*. The "marriage" of Ontkean and his male lover is given precisely the same status as Kate Jackson's marriage to her architect. One might compare this to *Personal Best*, which offers a neat reversal of the pattern. The narrative of *Personal Best* suggests that Mariel Hemingway reaches maturity by moving from a lesbian to a heterosexual relationship; that of *Making Love* sug-

gests that Michael Ontkean reaches maturity by accepting his homosexuality and breaking his marriage.

5. The treatment of gay subculture in *Making Love* is certainly not unequivocal (neither is it intelligently analytical), but it isn't sensationalized or presented as monstrous and degrading. The manner is casual and wholly devoid of hysteria, the brief bar scenes showing a lot of gays being happy together.

6. Since the film's very existence testifies to a growing acceptance of gays, it may help a lot of people to come out.

Making Love should be considered as an immense step forward for the presentation of gays in mainstream films. Exactly how immense will depend on its commercial success. But it will be that much harder now for films to use terms like "faggot" and "queer" indiscriminately to elicit stock responses, and harder to continue the mindless stereotypical representation of gay characters.

One must not, of course, ignore the film's limitations. The chief one is encapsulated in the end credit: "An Arthur Hiller Film." *Making Love* is indeed "a love story for the 80s" from the director who gave us the *Love Story* of the 70s. Hiller's directorial imagination never transcends the level of the superior TV drama. The film lacks personality and any denseness of texture; each shot makes a single point and we pass briskly on to the next. The limit of inventiveness is the habit (it becomes maddening) of tracking slowly in every time a character says something that is deemed "significant."

The ideological limitations, however, are clearly the responsibility of Barry Sandler. In an excellent article in *The Village Voice*, Stuart Byron, who interviewed Sandler, commented on his political innocence: Sandler, at the time of writing the film, was almost wholly unacquainted with the available theoretical and political literature on gay liberation. Inevitably, his script succumbs (in ways sometimes obvious and sometimes subtle) to the dominant norms of ideology and narrative. Its tendency is to support gays as individuals while somewhat undercutting gay culture and gay lifestyles. The problem is most clearly located in the Harry Hamlin character: at the press conference, both Hamlin and Sandler expressed their desire to give the character

a valid voice and viewpoint, but it is a desire that is not very clearly realized in the film, where Hamlin's decision in favour of independence seems less a matter of free choice than the result of a neurotic fear vaguely connected with his rejection of the Father (the symbolic Father as well as the literal one).

It is unfortunate the film doesn't better articulate its implicit premise that Hamlin's desire for independence is intimately bound to a form of social conditioning based on sexual orientation. Hamlin's reminiscences about his childhood are used to acknowledge the sense of isolation imposed on most gay people because they recognize from an early age that they don't "belong." Of course, this is not to say the results in Hamlin's case should necessarily be seen as negative. However, while the film makes some attempt to suggest that Ontkean's insistence on total commitment may be equally conditioned by his normal childhood, it still gives the impression that it is Hamlin who has the problem.

The film's worst failings are concentrated in its last ten minutes. Hamlin disappears from the narrative (swallowed up in shifting bright lights in one of the film's striking images, though one whose precise signification is none too clear). His absence conveniently prevents any direct confrontation between him and Jackson which might have contributed to Jackson's enlightenment about her husband's need for the relationship. Interestingly, Jackson's single encounter with gay life is meeting with a character who, though not unappealing, is conceived to be of a cruder sensibility than any other gays in the film. In this way the film subtly suggests that this character is more representative of the actual types straights will find if they begin to explore gay society. With Hamlin's disappearance the film's independent/promiscuous character is safely out of the way; the film can then firmly reinstate monogamy and respectability.

It also reinstates the symbolic Father: Jackson, who has earlier asserted that she believes she's capable of learning to be strong and independent, has married a reassuringly solid and paternal-looking architect, bearing him a child; Ontkean has formed a stable relationship with a lawyer (his own father's profession), to whom he appeals to be told what to do. Little information is given about the relationship, but it bears all the marks of an imitation heterosexual marriage. A corollary of this appears to have been the removal of a scene that was actually shot, in which Ontkean comes out at a family dinner and denounces his father for the way he's always treated his mother. Implicitly (and very nearly explicitly) the scene questioned patriarchy and the institution of marriage. One can see why it had to go: ideologically, it would have produced jarring contradictions in what is now a safely homogeneous (and very conservative) conclusion.

In Sandler's interview, he mentioned that a film like *Making Love* is probably a more direct challenge to many straight people than *Taxi Zum Klo*. He suggested that such a film doesn't allow the audience an easy opportunity to distance itself from the content by seeing it as an intriguing look at a subculture that exists outside the parameters of their lives. Sandler has a strong point and, if this is the case, *Making Love's* shortcomings as a cinematic experience aren't sufficient to nullify it as a significant political event.

Robin Wood and Richard Lippe □



Poetry, desire and "plain sewing"

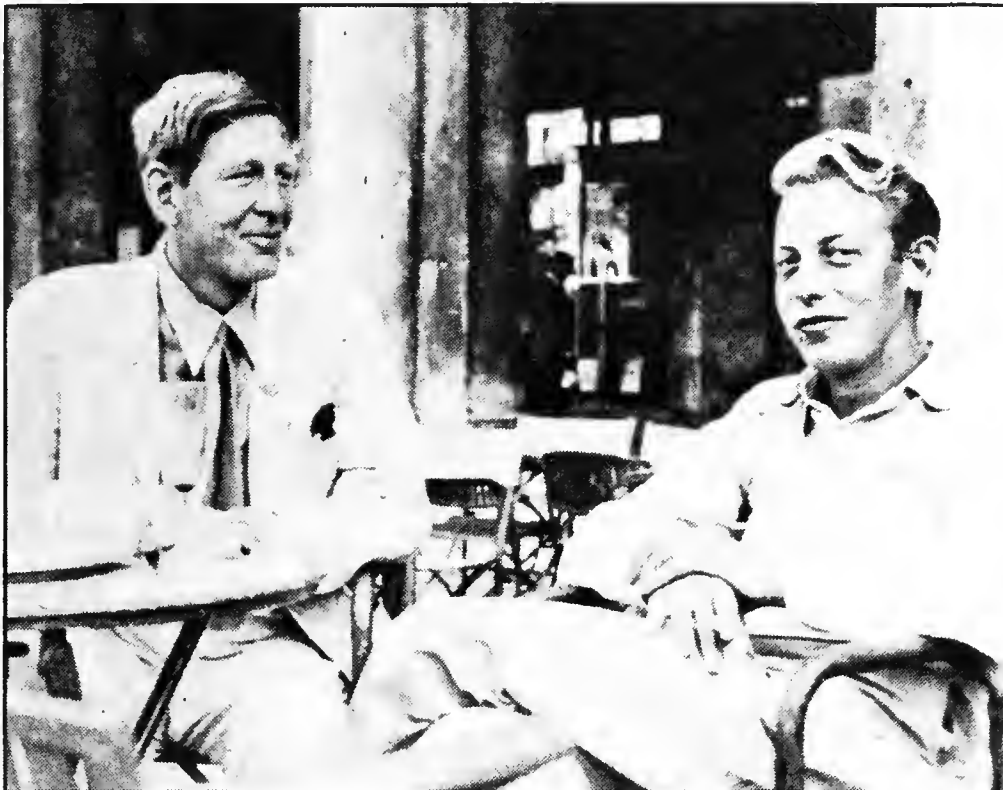
W. H. Auden: A Biography by Humphrey Carpenter. Houghton Mifflin & Company, 1981. \$19.95.

Auden's ultimate place in the history of gay literature is crucial, but difficult to discern. Arguably the best gay poet writing in English in this century, he is hardly likely to be taken up by contemporary advocates of gay liberation. He was unwilling to be thought of as a "gay poet," objecting vehemently to any categorizing or pigeonholing which might diminish the scope of his work. With its exceptional attention to form, his poetry may not please an age more used to the freedom to Allen Ginsberg — Auden once described Ginsberg's work as "rubbish" — or his followers. Yet Auden has clearly been a major force for many gay poets, including Daryl Hine, Richard Howard, James Merrill, Thom Gunn and other younger writers.

While awaiting a major critical study which might give us a fuller understanding of Auden's place in twentieth-century poetry, particularly gay poetry, we can turn to the biography for clues to the sources of the poetry, as well as an understanding of Auden's attitude to his sexuality and its relation to his art. In his new biography, Humphrey Carpenter wisely prefers to focus on the life and has relatively little to say about the poems themselves. Gay readers may be disappointed to find that the life of "one of ours" has been written about by an "outsider," apparently heterosexual — the dust jacket tells us he is married and a father — who has previously written a life of Tolkien. In general, Carpenter has performed his task admirably, avoiding the vulgarity and self-serving of Charles Osborne's earlier biography, *Life of a Poet*. Carpenter is thorough and sympathetic. He treats Auden's sex life frankly, without moralizing. He does not ennoble it, largely because Auden himself viewed his homosexuality as a flaw. As a lifelong Freudian and, for most of his life, a high Anglican, he saw it as both neurosis and sin. On this subject Carpenter's explanation of sexual slang in footnotes gives his otherwise fluently written and discreetly documented study an occasionally pedantic tone.

Carpenter demonstrated the origins of many of the early poems in feelings of unrequited love, most often directed at fellow students, unavailable sexually either because of their heterosexuality or their total separation from Auden's world of poetry (he fell, apparently, for the "hearties"). Carpenter argues convincingly that a distinction between "satisfied lust and unsatisfiable love" persisted throughout Auden's life, perhaps only briefly resolved by his relationship with Chester Kallman. Carpenter demonstrates that Auden consistently sought the kind of domestic bliss which he eventually celebrated in "The Common Life," but may have achieved more fully in his imagination.

The relationship with Kallman, which began after a reading by Auden and Isherwood in April 1939, was always difficult, if also rewarding. Auden sought above all a "marriage" while the much younger Kallman continued to want and need frequent sexual contacts. Kallman was almost inevitably cast in the role of "wife," the younger man



Auden with lover Chester Kallman: domestic bliss achieved most fully in the imagination

following in the shadow of the great poet. Carpenter points out that these roles were not totally accurate, for Kallman inspired in Auden the love of opera which transformed the poet's later years, and generated collaborations on various opera libretti. There the poet and the music-lover could come together and find a "common life." Auden apparently suffered considerably from Kallman's "infidelities," perhaps, as Carpenter plausibly suggests, Kallman's necessary assertion of independence from the man on whom he was almost entirely dependent for his income.

It is good to be reminded of the sexual origins of many of Auden's poems. Carpenter accurately points out the difference between the fatalism of many of the earlier love poems and the more

joyous note of the later poems arising out of his love for Kallman. Carpenter finds the poems of 1939 "far less memorable" than the anguished and frequently obscure poems of the earlier years (Auden often thought of a link between himself and A. E. Housman). The fulfillment of desire may, it seems, be inimical to poetry. The same might be said of faith, especially by those readers who believe that Auden's greatest work is his poetry of the 30s, written while he was not a Christian, and expressing a humanism akin to that of E. M. Forster.

Auden will always be remembered for his line, "We must love one another or die," although he later suppressed it, and the poem from which it originates, "September 1, 1939." Auden came to

replace his passionate belief in the relationship between Eros and Agape, and in the ability of personal love to form a basis for social love, by his acceptance once again of the Anglican faith of his childhood. The later poems which arise out of this faith have not found as many ardent readers as those of the *annus mirabilis*, 1939, great poems like "Musée des Beaux Arts," "A. E. Housman," and "In Memory of W. B. Yeats."

Auden was proud of his careful use of poetic forms and his control of language. He was also quite irrepressibly playful. No other poet would have written a major pornographic poem like "The Platonic Blow" in rhyming quatrains full of assonance and internal rhyme. And yet, that formality may be the precise quality that makes a poem like this rise above its banal subject matter. Who else would have made the effort to be cited by the OED for two new terms — "plain sewing," and "Princeton first-year" — to describe gay sex?

The paradoxes of Auden are in many ways representative of those faced by many gay artists who are not sure of the relationship between their life and their art. The question is perhaps insoluble, but this new life provides us with a sound basis for exploring such a complex relationship. Carpenter has chosen to leave the difficult task of literary evaluation to critics and poets, seeking instead to describe what lay behind the life. This may dismay some readers, most of whom have an interest in the poetry itself.

As with almost every biography of an artist, we are left with a certain mystery. Somehow all the facts can never add up to a complete understanding of what made this life produce those poems. Perhaps the nature of creativity preserves forever its own enigma. Now that modern poetry seems more than ever indebted to Auden and his tradition as a kind of middle road between Eliot and Ginsberg, it seems time to return to Auden's poetry with what we know of his life.

Robert K Martin

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The Pleasure/Pain Hit Parade (or, Who says S/M is kinky?)

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Prisoner of Your Love
Two-fisted Love
Am I Blue?
Black and Blue
You Always Hurt the One You Love
It Hurts Me, Too
Stop! In the Name of Love
I Can't Take It
I Shall Be Released
You Ain't Goin' Nowhere
Please, Release Me
On Your Knees
Now Will You Be Good?
These Boots Were Made for Walking
Mean to Me
Killing Me Softly
Right Between the Eyes
Steamroller
Down on Me
Ball and Chain
Take Me
Surrender
Lie Back (Let Me Do Everything)
Physical Violence
Hostage
Bodies in Collision
Blood Lust
He Hit Me (And it Felt Like a Kiss)
Haven't Got Time for the Pain

Edna Barker & Colin McEnery

TOM WAUGH: IMAGE ALERT

Patty Duke and dykes: tasteful

"It's basically a light funny love story about a couple who want to have a baby and have a severe handicap because they are both women... It's tastefully done. The only sexual scenes are heterosexual... I'm basically playing any woman you might see on the street. There are no outward signs of homosexuality. We're just two very decent people who happen to be homosexual."

— Patty Duke Astin, on the Vancouver set of *By Design*

"It was in a sense a political film because it had two strong women protagonists. And even though they were lesbian, I think the acceptance of sexual choices is something which women are entitled to. If we can get people to care about two lesbians, that is making a stride forward... When we went out to sell it, you can't imagine the trouble we had. People looked at the script and said, that's not funny... One thing I want to do is make films without murder and mayhem, without women as victims or sexpots... On the other hand, I'm the one who insisted that we had all the sex in *By Design*."

— Beryl Fox, producer of *By Design*

It never rains but it pours. Three new Canadian/Québécois movies about lesbian couples have just surfaced in Montreal and at press time Mariel Hemingway was still nowhere in sight.

All three were well-intentioned, positive films with major input by women; only one of the six partners ends up dead; and, most incredibly, no one ends up, like Mariel Hemingway, with a man.

By Design is an expensive new comedy (budget \$3 million) by feminist producer Fox and transplanted Québécois director Claude Jutra. Astin and a fine new six-foot Canadian actress named Sara Botsford play lovers, both fashion designers, who decide they want to have a baby. They eventually persuade a "harmless" male chauvinist in their employ to help out. It takes, both become pregnant through an unlikely twist, one has a miscarriage, and a happy girl-child ends up with two proud mothers.

By coincidence, *Désiré...*, a short by a young director Francine Langlois (in French), uses an almost identical story (minus the miscarriage) and only a fraction of the budget. Here the setting isn't

so classy, with flannel shirts replacing the *haute couture* velvet.

Last and least is *Arioso*, a slick TV movie from Radio Canada scripted by novelist Louise Maheu-Forcier. A writer tearfully remembers her lover killed in a car crash caused by a rejected male suitor. Now paralysed because of the accident, the writer relives the idyllic memories of their relationship, finally resolving to preserve her memories and her love in her writing.

The six lesbian characterizations, for all their strengths, are compromised, to say the least. There are the blunders you expect whenever lesbians and gays are conceived by outsiders. Wait till you see the lesbian bar in *By Design* — did you know that lesbians dance by rocking stiff-jointedly back and forth holding their partners out at arm's length?

The usual ideological messiness is also beneath the surface. I'm not speaking of the customary role-playing stereotypes, though the trappings of wealth and elegance in the two features are suspect, and the miscarriage and freak crash certainly add to our grisly necrology of dead queers in the movies (the crash was "the negation of our right to exist and to love," lesbian activist Jeanne d'Arc Jutras wrote to *Le Devoir*). More serious is the question of straight prurience about lesbianism that has made fraudulent lesbian fucking a staple of pornography. Of the three films, *Arioso* is most guilty of this (despite its prime-time family audience), with its whole misty pastel ambience borrowed from *Emmanuelle* by way of



By Design: Astin, Botsford and (at right) Fox

David Hamilton. For me, however, this voyeurism was only a bit more troubling than the other two films' opposite tendency, their eagerness to be chaste, "tasteful" (to borrow Astin's word). These films, *By Design* especially, desexualize and thus dehumanize the lesbian relationship. Even the word "lesbian" is conspicuously suppressed in both *By Design* and *Arioso*. To her credit, Langlois is much more open to non-prurient, spontaneous kissing and touching between her lovers than Jutra.

All the same, I won't go along with a blanket condemnation of this recent batch of films. I've been complaining too long about media neglect for that. Stirrings of insight and future hopes exist in all three of these films, even in *Arioso*. For one thing, the insemination films suggest that comedy is a good place to look for future breakthroughs. After all, aren't our own best films about ourselves comedies, from *Comedy in Six Unnatural Acts* to *Taxi Zum Klo? Désiré...* in particular succeeds in building a "light, funny" tone on a healthy respect for its characters, a refusal of tired moralizations and sentimentalizations, and an awareness of the subversive possibilities of our lives. Langlois and Jutra both show their heroines wandering about sizing up potential studs and come up with surprisingly fresh and funny views of the presumptions of the straight male animal. All three films perceive the humour, as well as the oppression and comfort, of the closet, and all are more or less skilled in imaging the behavioral nuances of lovers who trust and support each other.

Even *Arioso*, for all its suds, surprised me with dialogue like this exchange between the writer and her suitor, who is taunting her for her lesbianism without ever saying the word: "Do you know what you are?" "Yes, I know. So say the word then, if you enjoy it. Say it. Men love that word. They use it against you when you resist them. Say it."

Some small ground exists, then, for encouragement. Contributors to all three films should be kept in sight and gently applauded. After all, Maheu-Forcier has been writing positively about lesbians since before Stonewall. Is *Arioso* not yet another woman's script betrayed by a male director and crew — it wasn't she who put all the guck on the lens, the pastels in the decor, and plenty of both on the actresses' eyelids. As for Jutra, it must be remembered how he came out himself, solitary, courageously, in his first feature, the autobiographical *À tout prendre*, almost twenty years ago. If *By Design* takes off, will he return to the subject that he has had to suppress ever since? Fox, for her part, has struggled doggedly to produce commercially viable women's features in the Canadian context for almost a decade, mortgaging and remortgaging her home again and again. Despite such past failures as Joyce Wieland's *The Far Shore* and Jutra's film of Margaret Atwood's *Surfacing*, Fox is still bursting with ideas about bringing women into the film industry and deserves another chance at least. These films are precedents that the film and TV industries may well follow up on, not to mention independents like Langlois. I am told that Radio Canada is already delighted with the 7 to 1 ratio of positive calls to negative after *Arioso*.

No, the non-sexist utopia has not yet arrived in movieland. But there are reasons for cautious optimism. □



Nine nudists and T for trash

Black Lesbians by J R Roberts. Naiad Press, 1981. \$5.95

The Lesbian in Literature by Barbara Grier. (3rd edition). Naiad Press, 1981. \$7.95

Barbara Grier has, since the late 1950s, been a one-woman lesbian information bank. She first contributed to the pioneering lesbian magazine *The Ladder* in 1957, when she was thirteen, and went on to become its literary editor and later its editor. She shared her wide knowledge of lesbian literature and her infectious enthusiasm with *The Ladder's* readers in her book-review column "Lesbiana," which she wrote over the pseudonym "Gene Damon." Since the demise of *The Ladder* in 1972, Grier has run a lesbian publishing house, The Naiad Press, among whose latest books are these two fine bibliographies.

Black Lesbians, compiled by J R Roberts, is a list of 341 annotated items, describing both books and periodicals, divided into topical sections such as "Lives and Lifestyles," "Oppression, Resistance and Liberation," "Literature and Criticism." Addresses are provided for periodicals. There are also eight pages of photographs, a subject/author index, an appendix listing newspaper reports of the 1980 "Norton Sound" case (a "lesbian witch-hunt" carried out by the US Navy), and a foreword by Barbara Smith.

The compilation itself is a useful tool for researchers, but Ms Roberts' informative and judicious annotations make this an invaluable reference work and one of the best bibliographies to be produced in the lesbian/gay field.

Naiad's second offering is the third edition of Barbara Grier's own essential bibliography, *The Lesbian in Literature*. This new edition improves on its predecessors by adding some important non-fiction titles to the strictly literary entries previously considered. Most of the entries are books, but some valuable periodical items are included as well. Of particular interest are a number of little-known nineteenth-century titles such as *Mademoiselle Giraud, My Wife* by Adolphe Belot, published in 1891.

Another attractive new feature is a sixteen-page section of photos of lesbian writers and photographers. The new edition is considerably longer than the second edition of 1975: clearly Barbara Grier and the many women who have helped her have lost none of their enthusiasm for the treasure-hunting and detective work that make producing a bibliography rewarding.

Even so, the book is not without faults. The most unfortunate is the lack of a title index, a necessity in a bibliography of this sort. If a reader knows only a title — a book she once read or heard of, or perhaps simply an intriguing title she wonders about — she should be able to find it, and its author and imprint, quickly, by consulting a title index.

Nor are pseudonyms cross-referenced. If you look up June Arnold, for example, two titles are listed — but there is no indication that she is also the author of the important lesbian novel *The Cook and the Carpenter*, which is listed only under her pseudonym, "The Carpenter." (A note identifies the copyright holder as June Arnold.) It's also unfortunate that there is no way to distinguish novels from non-fiction items. It would be a simple matter to

provide these brief annotations in the proper places.

Understandably (though to me, at least, regrettably) the "pulp" paperback novels of the 50s and 60s that were listed in the first edition and marked "T" (for trash) are omitted here. I miss *Lesbian Gym*, *Lend Me Your Wife*, *My Night with Nine Nudists* and *One Hell of a Dame!* But the loss is almost made up for by such intriguing entries as *Miss Sidebottom and Miss Toad*, *The Book of Repulsive Women* and *Janet and Her Dear Phoebe* (published in 1909).

While the "trash" paperbacks have been purged, the "T" symbol has not, and Ms Grier tends to be rather cavalier in her distribution of it. Works by Chandler Brossard and Joe Orton are branded with a "T" (though Grier hedges her bets by adding a question mark), yet Harold Robbins and Jacqueline Susann get off scot-free.

A few errors have crept in — as are bound to with any book of this sort (my own bibliography of male gay literature certainly has its share). Grier writes that the early editions of Gore Vidal's *Death in the Fifth Position* were published under his own name, the more recent reprint under a pseudonym. The reverse is the case; Vidal published his three detective stories pseudonymously in the 1950s; they were reissued years later with the open secret of their authorship officially confirmed. There is a detailed annotation of the book *The End of a Childhood*, by Henry Handel Richardson, but no indication that Richardson was a woman (and Grier usually takes trouble to note these literary sex-disguises).

There are few significant omissions. Surprisingly, the autobiography of the lesbian teacher Edith Cadivec, republished by Grove Press some years ago, is overlooked. Two of Edward Field's books are listed, but his most relevant title, *Sweet Gwendolyn and the Countess*, is not. And lesbian writer Kay Dick's book on Ivy Compton-Burnett and Stevie Smith might also have been noted.

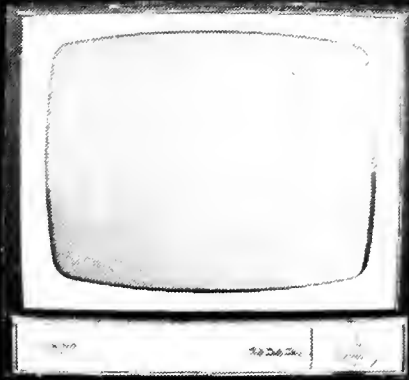
But (the lack of a title index apart) these are minor flaws. *The Lesbian in Literature* remains the essential book for anyone — reader, scholar, librarian or collector — involved in lesbian lit.

After all her work in the field, Barbara Grier could be forgiven for giving dyke books a rest for a while. Instead, she's rolling up her sleeves for yet a fourth edition! Good. Anyone wishing to share information is invited to write to her c/o Naiad Press, Box 10543, Tallahassee, FL 32302, USA.

Ian Young □

This issue's contributors

Catherine Bennett is vacationing on Castro Street. Robin Hardy is a freelance writer and former member of the TBP collective. Richard Lippe teaches film part-time in Toronto. Robert K Martin, author of *The Homosexual Tradition in American Poetry*, teaches at Concordia University in Montreal. Gary Ostrom is TBP's resident cartoonist, despite the fact that he lives 3,000 miles from the office. Joy Parks blushed when told that Jane Rule was happy to see *Shared Ground*. Michael Wade, when not running all over town as a courier, writes film notices for Out in the City. Tom Waugh teaches film at Concordia University. Robin Wood, whose own lite story closely parallels the plot of *Making Love*, teaches film at York University. Ian Young is editing a sequel to his poetry anthology, *The Male Muse*; "submissions" are invited.



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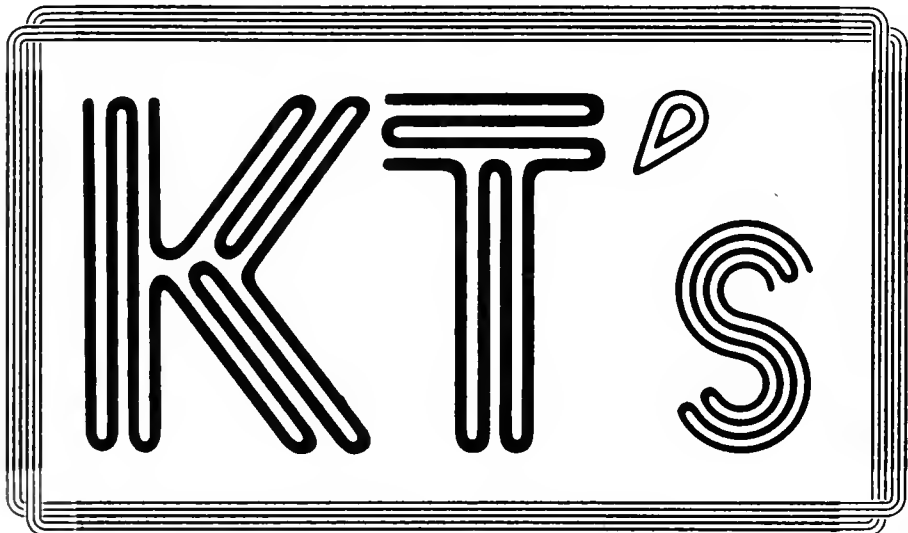


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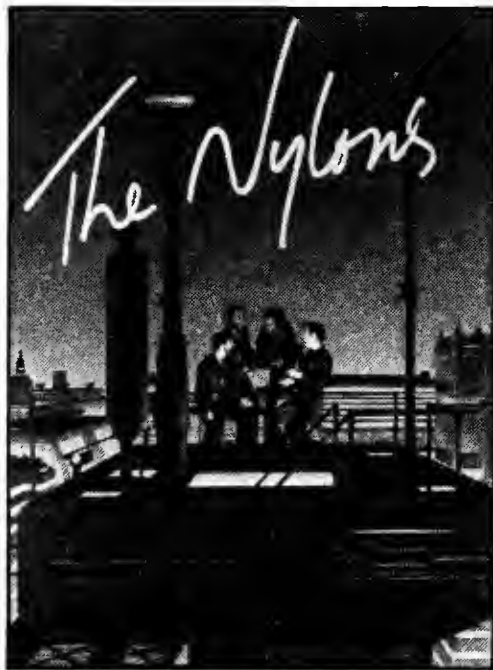
• **The Nylons** opened a cross-continent tour with a concert in their home town Toronto on March 4th, promoting their first album "Up On the Roof." The album is, according to producers Attic Records, the fastest-selling new album in Canada, and the concert was sold out — no surprise to Nylons fans, who know what to expect from Canada's own *a cappella* group. What is surprising is the album's energy — a hard quality to capture on a disc. All the old favourites are there, including the brilliant "Rock & Roll Lullaby" and a live version of "Duke of Earl."

One thing the album can't capture is the excitement of seeing The Nylons live. Even on an empty stage, the four Nylons are fun to watch; for this tour, they have created a stage show that is theatrical, spectacular — and solidly professional.

The concert was a sell-out, in more ways than one. The audience was solidly straight — and the group played strictly to its audience (can you blame them?). As a result, though, the mystique of the seemingly straight entertainer is perpetuated: cater to the fans, perform, entertain — but don't provoke.

The album is terrific; the concerts promise to be terrific, too. If you haven't bought the album yet, and don't have tickets for the show, hurry up. The only decision? which to buy first.

— Edna Barker



Off the record: The Nylons, touring British Columbia and Alberta in April, and later Seattle, San Francisco and the Maritimes.

• **Frameline** (PO Box 14792, San Francisco, CA 94114) is organizing the sixth annual International Lesbian and Gay Film Festival, to be held in San Francisco June 21-26, 1982. The Festival is open to all 35mm, 16mm, super-8 and 3/4" video cassette productions by or about lesbians and gay men, and awards totalling \$2,500 will be given out. Deadline for entries is May 15th. A photography exhibition is being organized as well, also with awards, with a deadline of April 30th for submissions.

• Have you worked with young gay people? **Alyson Publications**, publisher of such books as *Young, Gay and Proud!* and *Reflections of a Rock Lobster*, is looking for contributors to a new book to be aimed at teachers, social workers, counsellors and others who encounter young gays in their jobs. Write them at Box 2783, Boston, MA 02208.

• **Recorded Live**, a feature-length B&W film produced by Toronto's Tidal Wave Productions on a budget of \$60,000 is

one of nine films being considered to represent Canada at this summer's Cannes Film Festival. Featuring performances by bands Mama Quilla II, TBA, and Hamburger Patti and the Helpers, and a plot which includes actress Marcia Cannon as Gertrude Stein, the film is still seeking funds for promotion and distribution.

• **From Wilde to Williams:** Maxim Mazumdar, whose writing and acting of *Oscar Remembered* was an international success, has tackled yet another gay playwright in *Tennessee and Me*, which opened in Antigonish, Nova Scotia in January.

• **Resources for Feminist Research/Documentation sur la Recherche Féministe** will be publishing an issue on lesbian research, teaching and writing in Canada in March 1983, and are soliciting material on all aspects of lesbian life in Canada. Submissions should be sent by July 1, 1982 to Dept of Sociology, Ontario Institute for Studies in Education, 252 Bloor Street West, Toronto, ON M5S 1V6. Write, or call (416) 923-6641, ext 556, or 537-6498, for more information.

• **Michael Lynch**, frequent *TBP* contributor and editor of *Gay Studies Newsletter* (Dept of English, 7 King's College Circle, Toronto, ON M5S 1A1), has been awarded the first annual Crompton-Noll Award in Gay Studies, for his unpublished essay "Here is Adhesiveness: From Friendship to Homosexuality." The award, consisting of \$200 and a certificate, was established by the Gay Caucus for the Modern Languages to encourage studies in literature, and honours gay study pioneers Louis Crompton and Dolores Noll.

New on the bookshelf:

A Taste for Pain: On Masochism and Female Sexuality by Maria Marcus. St Martin's, \$11.95.

The Follies of the King by Jean Plaidy. Putnam, \$12.95. Eighth in a series on the Plantagenets, this volume focuses on Edward II and his unpopular sex life.

October by Christopher Isherwood. Methuen, \$24.95. Diary entries for October 1979, juxtaposed with drawings made the same month by Isherwood's "companion" (Methuen's word) Don Bachardy.

The Orton Diaries. Methuen (April), \$14.95. Playwright Joe Orton's record of the last 18 months of his life.

The Romans in Britain by Howard Brenton. Methuen (April), \$4.50. The homoerotic play British authorities are charging with "procuring actors for immoral purposes."

Top 10 non-fiction books:

(at Glad Day Bookstore, 648A Yonge St, Toronto)

1. *Flesh*, ed. Boyd MacDonald
2. *Meat*, ed. Boyd MacDonald
3. *With Downcast Gays*, by Andrew Hodges and David Hutter
4. *Loving Someone Gay*, by Don Clark
5. *Coming to Power*, ed. Samois
6. *Gay Engagement Calendar*
7. *Man to Man*, by Charles Silverstein
8. *How to Become a Virgin*, by Quentin Crisp
9. *Now That You Know*, by Betty Fairchild and Nancy Haywood
10. (tie) *Dinner for Two*, by Rick Leed/
Secret Sex: Male Erotic Fantasies, by Tom Anicar.

(Next month: top 10 fiction bestsellers)

APRIL 1982

The Naiad story: still swimmin' along!

Very often, a small-press publishing house or periodical is born, lives for a short time (four years is the average life-span) and is never heard from again. However, small presses run by women don't seem to die: instead, they change scope and focus, move away to begin under a new name, branch out into other activities — but they maintain an active voice in the literary community. Such is the case with Naiad Press. The



Valerie Taylor: "no time limit on love"

name Barbara Grier should sound familiar to lesbians who remember *The Ladder*, which was more of an institution than a magazine during its sixteen years of publication, 1956-1972. Naiad Press began in 1973 with a staff of four women, one of whom was Barbara ("Gene Damon") Grier.

The press was funded with money from a disability pension, a mere \$2,000, and released its first title, *The Latecomer* by Sarah Alderidge, in 1973.

Now, almost ten years later, Naiad is one of the largest lesbian presses in operation. It has released more than twenty-five titles, from scholarly works to lesbian colouring books to a recently published lesbian Gothic romance (*The Marquise and the Novice*, by Victoria Ramstetter). In a recent newspaper interview, Barbara Grier said about the press, "We're going to get bigger and bigger."

One of three recent Naiad publications is Valerie Taylor's *Prism*, which I've read three times (and I can't promise it's going to end there; I'm a confessed rereader: reading a well-loved book becomes an oft-repeated ritual). *Prism*, which Taylor dedicates to "all aging Lesbians who have discovered that there's no time limit on love," is a tender but realistic love story about two older women. Ann Bassani retires from her job, packs up her belongings and moves to a small town in New York State. She shrugs off all the trappings of her old life in the city, including the prospect of love. Then she meets warm, sturdy Eldora Pierce, a cauliflower farmer who reminds Ann of Flemish kitchen paintings, and it's clear that the two women will eventually share more than recipes and iced tea on the front porch. Ann and Eldora must battle family problems, financial worries — and the expectations society has of them to be together. I won't spoil the ending for

you, except to tell you that it beats those old horror stories about growing old and being lonely and abandoned.

I would accuse *Anna's Country*, by Elizabeth Lang, of being too crowded to be credible if I didn't think I understood the writer's method. *Anna's Country* is the story of a frail and dependent woman who breaks away from her abusive and often drunken husband, then falls in love with and becomes dependent upon her neighbour, Hope. But the real story lies in Anna's emerging strength: she learns that she must cope with her own life before attempting to share it with someone else. The novel is a virtual catalogue of lesbianism as Anna encounters the entire spectrum — role-playing, the bar scene, interracial relationships, women's communities and — thank goodness — her own sexuality. Anna has conversations with other lesbians and a job at Mother Courage, a restaurant in Greenwich Village; she spends an afternoon at a women's collective print shop and has sexual encounters with women she meets. All these act as catalysts for her development. In the first chapter Anna is a shy housewife, a misplaced tourist in Hope's lesbian lifestyle; she becomes a capable woman, learns to cope and tries to build a new life for herself. Lang also presents an honest look at the various social structures lesbians have created for themselves. It takes some time to understand Lang's style, but the book is worth the effort.

Lesbian Writer: Collected Works of Claudia Scott is a memorial edited by the poet's ex-lover, Frances Hanckel, and by Susan Windle, a friend of Scott. Scott took her own life before she had grown into her potential as a writer — or as a woman. The introduction reveals that she was sensitive about having her work published and read. But it is clear that, given time, Scott would have been a fine poet. Much of the finished work in *Lesbian Writer* is unpolished and rough, and some of it reads more like scattered prose than poetry:

we just don't talk much about her poems
when she brings one home I read it
if I like it, if it's really fine, I tell
her so
if it's one of her weird ones I scowl
at her
and she laughs — enticing images,
intriguing
possibilities, damned convoluted
grammar traps!

— from "The Poet's Life Told by her Lover"

The poems in this book are sad and terrifying: the collection demonstrates what can happen to an artistic potential that is forced to flower before the necessary growth is complete. □

Prism by Valerie Taylor. ISBN 0-930044-18-5 \$6.95

Anna's Country by Elizabeth Lang. ISBN 0-930044-19-3 \$6.95

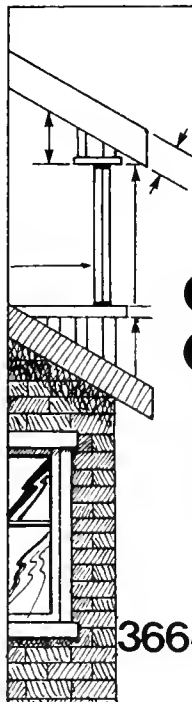
Lesbian Writer edited by Frances Hanckel and Susan Windle. ISBN 0-930044-22-3 \$4.50

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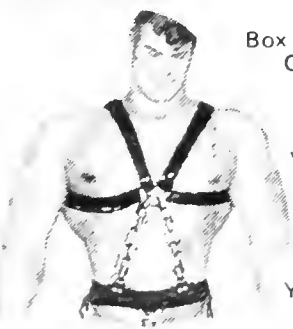


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Ian Young: The Ivory Tunnel

Walt Whitman and Ann Miller

Each of John Gill's three previous collections of poems (all published by his Crossing Press in upstate New York) had offered up treasures, and his latest, *From the Diary of Peter Doyle*, may be his best yet. There's a haunting, gloomy, but life-loving poem about living alone with some cats in a big old house, and a funny, campy poem called "That's entertainment," all about Ann Miller: "every twenty years or so Hollywood resurrects Ann Miller. she of the long dancing legs, black lacquered hair and plastic smile. in my childhood I could never understand why she was in movies. she had nothing to do with the story except to turn to the leading lady and say 'cheer up, kid,' or 'men are all alike.' her voice was tinny. her acting stank. how could anyone believe her?... but. oh. Ann Miller! when you finally stopped and took the big bow you were as ready as ever, your set smile, your pneumatic breasts moving slightly with just the ghost of exertion. still game. not at all dizzy or done in. and I guess that's why Hollywood keeps resurrecting you decade after decade... now I read that you're putting on a new Broadway show. oh. Ann Miller! have you no decency? in your shiny black patents you'll be racing toward your climax on my grave."

And there are quiet personal meditations: "I guess love is going outside/ yourself in a quiet blaze/ toward the other...."

The title section of the book is a series of poems written as though made out of diary entries by Walt Whitman's horse-bus driver friend Peter Doyle. Here, it is Doyle who is more at ease with his sexual nature, and Whitman, romantic in his way, yet guarded, an eye on his public pose, is wary of delving too deep or of acting too openly. And so, he hurts Peter: "it's almost like a marriage/ and that almost is what kills...."

he took me to the Doctor to see about my face

he has clothes made for me — rough flannel

shirts, the kind he wears himself he lends me money when I need it gives me good advice about my job wants me to advance and get along sends me bouquets of flowers embraces me, kisses me, is doting and loving. calls me "son," "brother," "dear boy,"

"darling," "baby," calls himself "your old man"

so why do I despair get blue and low-down

threaten to kill myself so he's upset and angry?...

I've read "Leaves of Grass," the Calamus poems.

in fact I have my own Calamus songs, Walt.

they're not like yours innocent and ideal though it comes to the same thing: and everthing close and real about us sinks out of sight.

...I love you, Walt, and understand your need

for fame. I was willing. oh, so willing to give and that's what hurts, the body insists on having its way —

not to break and unravel slowly to the end.

So many gay books are coming out now that a fine small press volume unaccompanied by drum and trumpet fanfare can easily be missed. I hope this

one won't be. It's a moving, sometimes sad, sometimes galvanizing collection that deserves a lot of readers. It's available for \$4.50 from Crossing Press, Trumansburg, NY 14886.

Of late there's been a rediscovery and exploration of pagan traditions among some gays and lesbians. A pair of new books from two (or is it four?) old hands offer reflections of this: Michael Rumaker's *My First Satyrnalia* (\$5.95, Grey Fox Press, Box 31411, San Francisco, CA 94131) is a lively, sensitive ac-



Whitman and Doyle: "almost like a marriage"

count of a backroom sex shop and a pagan orgy in a New York City apartment. James Broughton's *Shaman Psalm* (\$3, Syzygy Press, Box 183, Mill Valley, CA 94941) is an equally pagan prayer of erotic/spiritual liberation.

If Oswell Blakeston is England's master of the small poem, in America that honour must go to Richard George-Murray: "At the baths tonight/ the score is/ two bad poems two/ good lays, and I'm ahead"... "I exist in your interstices — / while you were blinking/ I quickly/ smiled". The latest batch of four small chapbooks from Richard's Primrose Apathy Press (21 Cleveland Place, Apt 4D, New York, NY 10012) can be had for \$12.

St Mick (\$6.95, Ross-Erikson, 629 State St, Santa Barbara, CA 93101) by "Jack Challenge" (how do they pick these pen names?) is about a not so happily married man, Jeremy Carr, who, after a few rather unsatisfactory homosexual encounters, picks up an attractive young hitchhiking sailor called Mick (his statuesque cock is the "St Mick" of the title). Eventually Mick turns dangerous, runs off with Jeremy's wife and, in a confusingly-written version of the traditional queer novel tragic ending, is killed in a nasty car crash. The story takes place in Los Angeles, but conveys little sense of place, or character. A dull, undistinguished style larded with weak humour makes the 305 pages seem like 3,000. Cocks in this epic, are referred to not only as saints but as wienies and ding-dongs. Christopher Isherwood says nice things on the back cover, which shows his notoriously promiscuous blurring has gotten completely out of hand. The publisher's note says the author is "gainfully employed in the building trades."

Results of last month's contest in the next issue. □

Easter!

HAPPY EASTER, ROD. Loved giving you full body massage, pampering that musclebound physique and taking you on body worship trip. Would appreciate recent photo as souvenir and note. Please write. Ben, c/o Torcan Remail, Box 531, Station Q, Toronto, M4T 2N4.

Friends

National

WANTED: LESBIAN (Preferably oriental, but not necessarily) with Canadian citizenship, to marry an oriental gay male for convenience. Arrangement will be discussed for the convenience of both sides. Drawer C714.

GOOD-LOOKING YOUNG professional looking for friendship, correspondence, good times, etc. Many interests. Especially but not restricted to eastern Canada. Interested? Drawer C795.

Southern Ontario

PROFESSIONAL GAY COUPLE male a young 30 and 31 with diverse interests seek similar female couple for mutual beneficial friendship. Drawer C784.

Friends/male

International

BLACK/WHITE, ASIAN, HISPANIC gays/lesbians—many contacts. Write: Quarterly-ZF, 279 Collingwood, San Francisco, CA 94114. Or call (415) 431-0458, 24 hours.

HELP! It's not an easy search. I'm looking for a lover/mate to squat in the Alaskan or Canadian wilderness. Jim Jones, Box 106, Bethel, MN 55005.

WHITE AMERICAN seeks correspondence with youth. I'm 25, 6' 145 lbs, lonely. You throwaway, run-away, needing home, relationship. I'll answer. Drawer C696.

National

LET'S CORRESPOND by cassette, chat, become friends. I enjoy people, music, reading, conversation, sex. Tell me about yourself on cassette. Drawer C779.

STABILITY DEPENDABILITY COMMITMENT. That is what I offer. Me: 31 from India, 5'10" 160 lbs, good shape, physician, sincere, caring, greek active. Seek white male 25-35 greek passive, athletic, educated who's ready for long-term relationship. Write Omar, 2210 Wilshire, Apt 285, Santa Monica, CA 90403. Thanx.

Victoria

YOUNG GWM, 30, 5'10" 160 lbs, clean, discreet, outdoor type to meet guy 18-35. First-timers OK. Photo, phone appreciated. Box 7043, Depot D, Victoria, BC V9B 4Z2.

Vancouver

ATHLETIC GAY MALE, 27, new to Vancouver, seeks same for friendship. Am actively involved in swimming, skiing, jogging and light weightlifting and have been for several years. Masculine men preferred. Drawer C690.

FRIENDLY WM, 27, seeks friends of similar age who are athletes or just follow the sports scene. All letters answered. Discretion assured. Box 67312, Vancouver, BC V5W 3T1.

VANCOUVER: ATTRACTIVE attached executive, 40, seeks good-looking young gay male to 23 years of age for special relationship. I wish to share part of my life and become important part of yours. Have had few gay experiences. You must be good-looking, honest and affectionate with desire to succeed. Can provide you with your own apartment if you require. If you want an involvement with a successful mature person whom you can depend on, please reply. L R, Box 3534, Main Post Office, Vancouver, BC V6B 3Y6.

Northwest Territories

YELLOWKNIFE, NWT — GWM, 29, 5'11" 160 lbs. Good-looking and athletic, wishes to meet other gays and straight-appearing. Dominant, yet versatile and easygoing. Understanding and quiet. Enjoys jogging, movies and get-togethers. Write with phone number and address. Discretion assured. Drawer C691.

Alberta

ATTRACTIVE YOUNG MALE, masculine, sincere, warm, wide interests, new to Edmonton, seeks friends under 35. All replies with photo answered. Drawer C716.

EDMONTON UAB ARTS STUDENT urgently seeks same/similar for boyfriend. Into romance, dating etc. I'm 23, attractive, theatre-type. Photo preferred. First-timers welcome. Drawer C686.

MODELS REQUIRED in Calgary. Prefer straight-looking guys with form, to 30. I'm 27, 6'2" eyes of

blue, 155 lbs, blond. Send photo if possible. Sorry, unable to remunerate. Drawer C683.

OUTGOING GAY WHITE MALE would enjoy hearing from other gays. I'm 34, blue eyes and brown hair. Write soon, OK? Drawer C701.

GWM LOVERS seeking couples, singles, M/W, close down to earth friendship. Honesty, sincerity expected. Replies from anywhere, also penpals. Write True Friends, Box 192, Mayerthorpe, AB T0E 2A0.

Saskatchewan

MALE, 40, OUTDOOR interests, requires young (18-24) GWM to share a summer camping-canoeing week this July or August in Northern Alberta or Saskatchewan. Discretion required. Drawer C766.

Manitoba

ACTIVE, WARM, ROMANTIC GWM, 25, 6'1" 170 lbs, seeks friendship/relationship. Prefer tall, heavy, black or francophone men. Will answer all letters. Drawer C704.

BODYBUILDER, WELL-ENDOWED, 30, blue-eyed, good-looking (what more can you ask?) wants to meet other bodybuilders. Discretion essential. Drawer C657.

MALE, 30. BODYBUILDING, music, cycling, healthful living, religion (SDA). Those with similar lifestyle please write. Drawer C685.

WARM, LOVING MALE, 29, dark hair, blue eyes, overweight would like to meet gay men for possible relationship, any age. Willing to help young men. I'm looking for a lover. Drawer C676.

Northern Ontario

LET'S NEGOTIATE: My offer: Tall, dark, handsome features, strong physical, intellectual and emotional assets, career and financial stability, bisexuality, athletic 40s, trustworthiness, caring, time for discussion, romance, sex and sophistication.... Your offer: Lakehead traveller, over 21, sexy, trim muscular build, solid career and hobby interests, ability to keep and maintain shared confidences and experiences, bisexual or gay, sense of humour, enjoy exotic books/video tapes and... possibly... crossdressing and mild/wild bondage scenes within mutual limits. Reply guaranteed. Write now. Let's both win.... Drawer C753.

MASCULINE MAN, 38, 5'10 1/2" medium build, well-educated, attractive, honest, many interests, wishes to meet an experienced, together masculine man 25-45 for relationship; one who shares some of following interests — music, opera, theatre, outdoors, individual sports, reading, bridge, friends, homelife and sharing. Will answer responses from anywhere to discover compatible mate. Photo, phone please. Drawer C752.

Southern Ontario

GAY MALE, 36, new in Oshawa, seeking new friends in area, honest and discreet, open-minded, enjoys the classics, theatre, dancing and many other activities. Will answer all replies. Drawer C708.

WHITE MALE, 24, seeks gay male under 24 for fun times and get-togethers. Box 234, Streetsville, ON L5M 2B8.

38, MOUSTACHE, 150 lbs, average guy, 5'9" seeks all-around together guy to touch, hold and be held. A friend masculine, reliable for a solid, lasting friendship. Drawer C761.

I SEEK within motoring distance of Cambridge a gay man of any age or race. I am an active, affectionate, older man 5'11", 185 lbs. I have wide cultural interests, including classical music and seek a lasting friendship based on interest compatibility. Drawer C793

MALES, 32 AND 42, seeking Niagara-area gay/bisexual/straight horny masculine males for discreet sexual sessions. Truckers, tourists welcome. 358-6038, Niagara Falls.

LONDON GAY MALE seeking one sincere friend to love and help. Prefer petite, straight-looking. Photo, phone brings prompt reply. Drawers C746, C730, please answer to Drawer C780.

KITCHENER/WATERLOO: attractive male, 21, intelligent, honest, 5'11" 140 lbs, likes sports, music, seeks young male for friendship or relationship. Photo appreciated. All answered. Drawer C777.

Toronto

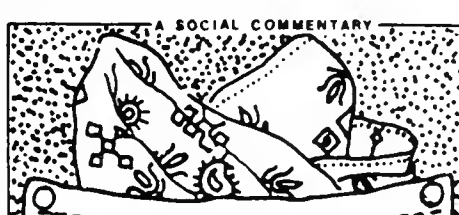
EUROPEAN GUY, 40s, just returned to Toronto, would like to meet black guy for friendship, possible relationship. Any age contact. Drawer C724.

SHY, QUIET GUY, 29, doctoral student seeks friend for lasting relationship. Likes books, film, opera. Also likes baths, disco. You are 25 to 40 and in like position. There's more to life than one-night stands. Loyalty for right person. Photo please and nice long letter. Drawer C754.

MALE, 26, SEEKS LATIN or WASP males. I enjoy conversation, walking, art, music, etc. Prefer non-smoker. I love dark-haired, hairy males who like to explore new things. No S/M, B&D. Drawer C757.

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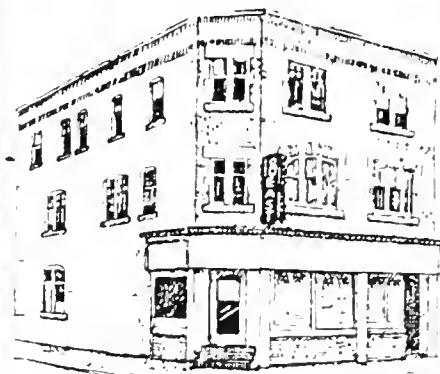
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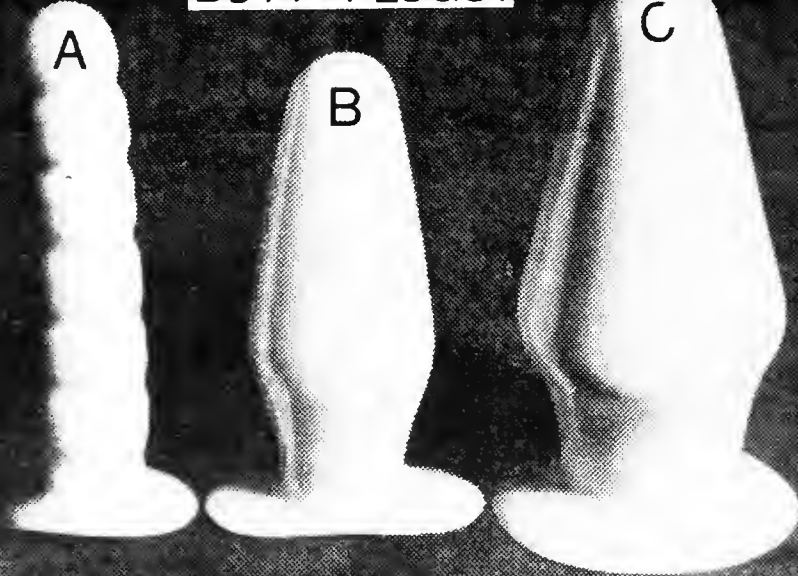
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MALE WRITER, 26, 170 lbs, into career and a bozo at cruising. Likes books, movies, walking, cycling, being foolish and hugging. Looking for a presentable affectionate guy. Out-of-towners welcome. Photo and phone gets same. Drawer C758.

CITY BOY, NOW TRAPPED in the land of vineyards, tourists, auto plants, etc. I'm 22, tall, slim, and manage to escape to Toronto, either weekends or Thursday and Friday. The size of the bulge in your pants isn't important compared to your capacity to love. I seek and will return affection, even a simple holding of hands or kiss. Butch, jock or fem is of no concern, as long as you care and like being cared for. An evening stroll, a beer, a fireplace, or a night out dancing, I enjoy them all. Drawer C769.

WHITE MALE, 32, 5'6" 155 lbs, seeks another white male around 22 to 30 for a 2-week vacation at a summer resort on July 10th to 24th. All expenses paid by me. Prefer a guy with a car or van. Please write today with phone number to Ross Stephens, 23 Felan Cres, Rexdale, ON M9V 3A2.

GAY MALE, 22, SINCERE, seeks same, 22 to 30 for honest friendship, possible relationship. Photo appreciated. Drawer C764.

HOT, SMOOTH, SLIM GWM, 21, seeks firm mustachioed, hirsute studs to 35 for great times. You name it. Drawer C763.

EXTRA-HUNG HAIRY FACESITTER wanted by sexy, hairy, good-looking white male, 32, 5'8" black hair, moustache. Photo please and hot letter to 2 Bloor St W, 100-301, Toronto, ON M4W 3E2.

GAY WHITE MALE, 32, 5'6" 155 lbs, wishes to meet and hear from another single white male. Prefer those 22 to 29. Like male to be well-hung, little body hair, clean-cut and masculine. I'm very easygoing and great fun to be around with. I know you're out there somewhere. Send photo, phone number to guarantee response. Drawer C711.

GOOD-LOOKING GUY, greek active, french passive, 30, 6' 170 lbs, hairy body, hung, would like to meet attractive men under 35 for pleasure. Discreet. (Married men welcome.) Photo and frank letter requested. Will reciprocate. Drawer C751.

Tired of bars?

Are you an intelligent gay man or woman who would like to meet other intelligent people? Are you looking for a new relationship, a lover, friends or roommates? **Hundreds and hundreds of our members would like to get to know you.**

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CONTACT

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Monday through Thursday
1 p.m. to 8 p.m.

GOOD-LOOKING GUY, 27, 5'6" slim, well-hung, blond hair, green eyes. Willing to try anything once. Wants young slim men to 32. Let's fulfill our fantasies together. Include photo and phone. Discretion assured. Drawer C692.

GAY WM, 22, 6' heavysset, masculine seeks straight-looking dominant gay male to 35. Am looking for someone to share movies, dancing, the quiet times, and good feelings. Possible relationship. Photo, phone and frank letter please. Drawer C770.

GWM, 5'8" 135 lbs, 40s, professional, attractive, sincere, fairly masculine, intelligent, independent, responsible seeks similar slim, discreet, romantic male, 30-45. Not into bar/bath scene. Photo and phone please. Will answer all. Drawer C771.

ATTRACTIVE HAIRY MASCULINE male collects and wears silky nylon lingerie. Would like to meet other masculine men 35 to 55 interested in this pastime for fun and games. Discretion assured and expected. Descriptive letter and phone number secures prompt reply. Drawer C772.

GAY GUY, 25, 5'10" slim, athletic, well-built, straight, good-looking and experienced, seeks handsome young guys up to 23 for interesting fun and friendship. If you want your fantasies to be fulfilled, please write with photo and phone number. Discretion assured. Drawer C783.

TALL, WORLD-TRAVELLED, passable TV, ex-dancer, now 33. Seeks clean, raunchy, dominant top males for most scenes. Drawer C782.

TOY available for play: squirming cocksucker, 28, slim, attractive, well-hung, enjoys having hands tied by trim, straightboy-looking cockteaser (to age 25 only) with imagination for long kinky sessions. Into bondage, JO, grass, poppers. No heavy pain, WS, ranch, filth. Prefer photo and phone. Drawer C781. Batteries included.

MALE, 29, 5'10 1/2" 150 lbs, seeks well-endowed, slim, white or black guys. Prefer young aggressive top guys with big builds. Include phone number. Pete, Box 70, Station M, Toronto, ON M62 4T2.

MALE, BLACK/WHITE, dark hair, moustache, 34, 5'9" 155 lbs, easygoing, sensitive, sincere, discreet. Enjoys art, crafts, music, cycling, going out, staying home. Seeks male for meaningful relationship. All replies answered. Please include phone number. Drawer C776.

OLDER GAY MEN: Older gay sociologist seeks over-40s for confidential interview (recorded in code) on early experience and relationships. Your pre-Gay Lib memories are valuable, non-renewable resources. Seeking total of 50 men. 34 men interviewed to date have expressed enjoyment and benefit from interview review of gay memories and achievements. Especially seeking men not active in organized gay community. Phone Professor John Alan Lee, 694-7436.

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ATTRACTIVE MASCULINE WHITE male, 37, 6' 185 lbs, would like occasional meetings with other attractive male who likes to please. Curious, married invited with no strings. Am warm, loving, intelligent. Love outdoors. Have cottage up north and apartment in Thornhill. Many interests. Describe yourself and expectations. Absolute discretion assured. Drawer C774.

MALE, 40s, enjoys erotic self-stimulation, sharing sensuous pleasure. Wishes to meet other men with similar interests. Phone number requested. Drawer C785.

LOOKING FOR AN HONEST affectionate gay male 20s to 40s for a mate or companion. Let's follow the sun together. Northern Ontario in summer, Florida in winter. I'm masculine, 56, 5'8", 155. Like outdoors, quiet home life. Drawer C788.

WIRY MUSCULAR GUY with big dick looking for totally passive man who enjoys having his ass used and abused. I'm 31, 5'7", 130 lbs and get off on big buns. Drawer C787.

MAKING LOVE. Married guy, attractive, masculine, professional, 32, 6' 155 lbs, sincere, shy, quiet, affectionate; non-smoker. Seek companion to teach me or explore with me the pleasures of gay sex. Enjoy intelligent conversation, good music, swimming, working out together. You're attractive, clean cut, 21-35, single or married, and open to the possibility of some type of discreet relationship. Drawer C738.

GWM, 28, LOOKS YOUNGER. Slim attractive, heavily into all the arts, seeks younger guy for fun and possible relationship. Send photo and phone to Drawer C798.

MASCULINE CHINESE, 6' part-time painter, like to meet other gay artist for friendship. I'm also seeking a lover, prefer tall, white male. You don't have to be an artist to reply, only if you have friendship in mind. Photo if possible. Drawer C797.

THE BACK DOOR GYM & SAUNA

**MONDAY, LOCKER \$2
TUESDAY, ROOM \$4,
LOCKER \$2
3:30 — 11:30**

**12 1/2 Elm St (laneway)
West of Yonge, 2 blocks
south of Gerrard, Toronto
(416) 977-5997**

MASCULINE WM, 38, 160, 5'10" trim brown hair and beard. Hairy body. Dominant B&D. Requires passive muscular guy to 40. Prefer athlete or body-builder. Into fantasy and role-playing. Novices welcome. No S&M. Photo and detailed letter a must. Drawer C665.

GENTLEMAN, 44, 6' 190 lbs, many interests, wants comfortable, intelligent, kind friend to help me escape from a rut I've dug myself into—one who values friendship more than sex. Box 1056, Stn Q, Toronto, ON M4R 2P2.

LOOKING FOR HAIRY, masculine guy in late 20s to mid-30s with warmth, gentleness and cuddliness. Sex becomes important to me only when I start being comfortable with you: I'm 37, enjoy outdoors, swimming and bicycling, movies and occasional dining out. Will reply from Toronto area only. You must send photo. Drawer C794.

I LIKE HONESTY, straightforward warmth and sensitivity. I like music, movies, intelligible conversations, photography, walking, cycling. I like being me with you. I dislike operas, lies, pretenses. I'm 36, 5'11" 170 lbs. Your photo will get immediate response. Drawer C790.

THERE IS LIFE after 40! Mature, masculine, sensitive, educated gentleman, non-smoker, with own home, offers sincere friendship plus, to caring male. Has deep interest in classical music, also antiques, travel, and companionship at home before the fire. Telephone number please. Drawer C747.

SENSUAL WS Levis UW J/straps french rear mutual. Drawer C759.

Ottawa/Eastern Ontario

ATTRACTIVE 29, tired of bar scene, seeks 25-35 for friendship, socializing. Enjoy movies, walks, theatre, travel, dining out, music. Drawer C710.

VIRGIN, 38, WILLING to learn from bottom up. Hairy intellectual, 5'11" shaggy beard, thin on top, heavyset; widely read and enjoy jazz, film science fiction. Seek masculine, affectionate, discreet males, 25-45, with inquiring minds and preference for stereo/super-8 over discos/bar scene. Photo please. This pleasant-featured late starter learns fast, has many interests to share. Drawer C745.

YOUNG HOUSE MATE, gay or bi, sought by attractive mid-40s, neat BMW. Own room and use of all facilities. Minimal rent in return for sharing in house-keeping duties. Open or non-involved relationship. Should be tolerant of most pleasures including leath-

er, B&D, etc. Ideal for university student or young career type. Drawer C755.

MASCULINE GUY, 34, new to Ottawa, don't know a soul. Looking for stable, masculine, employed guys under 35, who enjoy close friendships. Drawer C768.

AFFECTIONATE GWM, 32, 6' 160 lbs, sensitive, sincere, caring. Enjoy movies, music, walks. Seek a sincere friend for caring relationship. Belleville-Trenton area. Please send frank letter with photo and phone. Complete confidentiality ensured. Drawer C765.

I LIKE SEX IN THE AFTERNOON, after a delicious lunch, once, twice, or whenever we feel the same rhythm. Then I like to talk, if we connect. Phone ahead: Burf, Ottawa 232-3482.

YOUNG MALE COUPLE beginning farming in Glengary county looking for others with similar lifestyle for friendship from Cornwall to Montreal. Any age. Penpals welcome. Drawer C796.

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Spend a pleasant vacation at the Lauderdale Manor, located 300 feet from our beautiful beach and overlooking the Intracoastal Waterway. Party at the world-famous Marlin Beach Hotel next door and come back to a quiet and friendly atmosphere. Modestly priced hotel rooms, efficiencies and apartments. Call or write Lauderdale Manor, 2926 Valencia Street, Fort Lauderdale, FL 33316. Telephone (305) 463-3385.

PETERBOROUGH GWM, 22, 5'9" 150 lbs, brown hair, blue eyes, beard, sincere, honest. Looking for a relationship. Photos answered first. Discreet. Drawer C778.

Quebec

WRESTLERS WHO WANT a real or fantasy fight, write with phone number and picture if possible. Drawer C655.

Montreal

MONTREAL AND QUEBEC AREA: Let's start this spring together, get out of our solitude, have a full, lasting relationship! Let's share our evenings and more.... Don't think you can't find the right man: give it a try and write. If you are looking for a dynamic, non-possessive, financially independent man in his late (but crisp) thirties, 6' 170 lbs — he's waiting for your letter! You should be 35-45, have a job, good body, like privacy, reading, music. Remember: write

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COST? Just 25¢ per word, minimum charge \$5.00.

SAVE IF YOU SUBSCRIBE! Body Politic subscribers: you can deduct \$1.00 from the cost of your ad if you enclose your address label.

Business ads cost more: 75¢ per word, minimum charge \$15.00, or call 977-6320 for reasonable display rates.

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We cannot accept ads over the telephone.

If you do not wish to print your address or phone number, you can request a drawer number. We will forward replies to you every Thursday in a plain envelope. This service costs \$2.50 per ad per issue.

Replies to your drawer cannot be picked up at our office.

Gay sex is still illegal if either or both parties are under 21, or if more than two people are involved, regardless of their ages. Word your ad accordingly. We reserve the right to alter or refuse any ad.

Remember, too, when you get your message into **TBP/CLASSIFIEDS**, you're reaching other people, not just a box number. So it's smart to be positive about yourself rather than insulting to others. We will edit out phrases like "no blacks," or "no fats or fems."

ANSWERING AN AD? No charge — just put your reply in an envelope and address it as in the diagram. Be sure the drawer number is on the outside of the envelope. Office staff do not open any mail addressed to a drawer.

So: get in touch with **TBP/CLASSIFIEDS**. Write one word per box. The amount in the box when you finish is the basic cost of your ad. And what's a word? "A" is a word — but so is "phantasmagorical." Height and weight references are one word. A phone number is one word, as are postal codes and apartment numbers. A street address is one word if it consists of number and name only — adding east, west, north or south makes it two words.

Mail your ad along with your payment to us at: **TBP/CLASSIFIEDS**, Box 7289, Stn A, Toronto, ON M5W 1X9.

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Drawer _____ Toronto, ON M5W 1X9

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douse your old flame
flowers with personalized poem: \$15
also Voodoo-Hoodoo dolls: \$25
366-9566



today, not tomorrow — it could be a beautiful spring! Drawer C762.

CINQ À SEPT. Bearded, 6' 30s, seeks afternoon encounters. Plain or fancy. Drawer C760.

GAY MALE, 21, 6'1" 155 lbs, — am I good-looking? — I rather enjoy my personality. Blatant even when not trying. Failed cynic searching for a basis for my romanticism. No capitalists or misogynists please. Drawer C773.

Messages

CHRISTOPHER: I'll never forget you. Happy birthday. Love, Jon.

MIKE (TAROT AND ROLLERSKATES) from Sarnia in Toronto last summer. Contact John (cape and camera) via Box 233, Coburg, ON.

OLDER GAY MEN — see ad for you under Friends, Toronto. Thanks to 34 men who have answered to date.

NICK CAFFEY. I wrote you while you were in Dorchester, NB, N° 1146. I was in South Dakota, No 18895. Please write if you see this ad. Urgent. Mark D Behring, No 03468-073, Box 1000, Leavenworth, KS 66048, USA.

Homes

Alberta

SHARE MY LARGE 2-storey house, 5 minutes from downtown Calgary. Separate rooms \$250 plus utilities. Write Otto, 228 11th Ave NE, Calgary, AB T2E 0Y8 or call 276-6165 or 263-1114.

Southern Ontario

OSHAWA. GAY MALE has house to share with same, close to OC and downtown. \$200 per month.

Call JJ after 6 pm. 725-6061.

ROOM HOUSE pleasant accommodation. Come enjoy country. Relax. Have fun. Low. Write: F Garry, 32 Richmond St, Chatham, ON N7M 1N6.

Toronto

LUXURY DUPLEX, WEST CENTRAL. 3 appliances, fireplace, 2 bedrooms, broadloom, private deck. Includes parking and all utilities. \$650/mo. 536-8959.

HOUSE TO SHARE with discreet gay males. Bloor/Dufferin/Davenport area. Must be employed. References may be required. Drawer C756.

NEEDED BY GAY WESTERNER: shared accommodation in gay household for 6 months, Aug 1 to Feb 1 1983. N Richards, 1003 Victoria Ave, Saskatoon, SK S7N 0Z7.

BLOOR AND SHERBOURNE: furnished rooms in large Victorian house for discriminating gentlemen. 921-1035.

20 MINUTES from downtown. Large, detached 3-bedroom home. Ample parking, four appliances. Newly decorated. Available immediately. \$550/month plus utilities. Call mornings or evenings, 752-2737 or 752-2851.

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COXWELL SUBWAY: 30-year-old GWM seeks 2 men or women to share home. Employed, quiet, mature, non-smoking please. Also available (May 1): bachelor, basement apartment. Chris: 699-3683.

GRANGE AREA. 3 gay men want fourth person to share large 4-bedroom house. \$187 plus utilities. Available April 1 or May 1. 977-9916.

\$5	\$5	\$5	\$5	\$5
\$5	\$5	\$5	\$5	\$5
\$5	\$5	\$5	\$5	\$5
\$5	\$5	\$5	\$5	\$5
\$5 25	\$5 50	\$5 75	\$6 00	\$6 25
\$6 50	\$6 75	\$7 00	\$7 25	\$7 50
\$7 75	\$8 00	\$8 25	\$8 50	\$8 75
\$9 00	\$9 25	\$9 50	\$9 75	\$10 00
\$10 25	\$10 50	\$10 75	\$11 00	\$11 25
\$11 50	\$11 75	\$12 00	\$12 25	\$12 50
\$12 75	\$13 00	\$13 25	\$13 50	\$13 75
\$14 00	\$14 25	\$14 50	\$14 75	\$15 00
\$15 25	\$15 50	\$15 75	\$16 00	\$16 25
\$16 50	\$16 75	\$17 00	\$17 25	\$17 50
\$17 75	\$18 00	\$18 25	\$18 50	\$18 75
\$19 00	\$19 25	\$19 50	\$19 75	\$20 00

More to say? Just keep writing on a separate sheet of paper, at a cost of 25¢/word.

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NAME _____

ADDRESS _____

CITY _____

PROVINCE _____ CODE _____

Cheque/money order enclosed

Charge my Visa Mastercharge

Card number _____

Expiry date _____

Clip this form and mail it with payment to TBP/CLASSIFIEDS, Box 7289, Stn A, Toronto M5W 1X9

YOUNG MAN, friendly, quiet, non-smoker, advanced piano student at Royal Conservatory of Music, seeks clean comfortable, centrally located (Cabbagetown-Annex) accommodation. Possible reduced rent in exchange for light housekeeping. Will provide references. Luc, 961-8046 between 10:30 and 12 pm or leave message.

**Dr. I. Von Lichtenberg Ph.D.,
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Initial visit — No charge
Strictly confidential
922-2996
Toronto

SHARE HOUSE in Riverdale area with two others. Own bedroom. Enjoy benefits of sharing expenses yet retaining privacy. Must love animals. Please ask for Tony 597-0155 days, 469-2738 evenings.

GAY PROFESSIONAL MALE, late 30s, has house in Scarborough equipped with all major appliances and pool to share with similar gay man or woman. Please write giving details of yourself to Drawer C799.

AVAILABLE MAY 1. Two rooms in larger apartment above store on Danforth at Broadview subway. Share with one other gay male, 27 years, wants same, 25 to 30 years, responsible, tidy. First and last. Drawer C791.

MAY 1. ON DANFORTH at Woodbine subway — gay male, 40, has large 2-bedroom apartment to share with one responsible gay male, 25-45. \$250 plus utilities. First and last. Will answer promptly. Drawer C792.

BLOOLIPS seeking accommodation to rent during stay in Toronto. Six private sleeping spaces required for 7 gay men. Downtown. April 6 to May 3. Nancy or Mark, 862-7296.

DOWNTOWN deluxe 2-bedroom renovated house. Small garden, parking, central air, 5 appliances, skylights, etc. GWM professional, 40, looking for same to share. \$405 plus utilities. 922-1724.

LARGE HOUSE TO SHARE in east end with gay male. You would have two bedrooms plus den/lounge, basement work area (dark room, etc). Share country kitchen, bath. Large garden plus parking. Must like dogs (2 bouviers). Prefer mature non-judgmental, sexually together (what you're into is your business) individual who smokes, drinks socially and is more comfortable with leather and denim than mascara and sequins. \$300 per month. Call evenings 691-1914.

LARGE MODERN HOUSE to share with 2 others. Own room, 3 baths, parking. 769-8703, John. Bloor West Village.

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25-YEAR-OLD LESBIAN seeks same to hitchhike across Canada this summer. Send name and phone number to Drawer C789.

PROVINCETOWN'S WATERSHIP INN — Charming guest house in centre of New England's hottest gay resort, (617) 487-0094, 7 Winthrop St, Provincetown, MA 02657. Brochure available.

P'TOWN THIS SUMMER. Young 40 year old, seeks younger male companion for two weeks vacation in July. Expenses paid if necessary. Send details of interests, phone (and photo if possible) to Drawer C775.

BODYBUILDERS, MUSCLEMEN, ATHLETES, escape cruel winters. Doctor from India, male, 31, greek active seeks white male 25-35 greek passive who wishes to move to Los Angeles and needs home job and love. Kahlil, Box 5260, Santa Monica, CA 90405, USA.

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Toronto

DOWNTOWN, PRIME LOCATION, hairdresser wanted for men's salon. Call 922-8944 Ralph.

MALE WITH post-graduate education, excellent organizational and clerical skills, well-travelled and -spoken, has a flexible schedule for a position as a private secretary/researcher/assistant. Full or part-time. Drawer C786.

TRAVEL PART-TIME. Learn about travel and earn extra income in your spare time. Travel agency in the Eglinton/Avenue Road area is seeking part-time sales reps for the whole Metro area to work on a commission basis. No experience necessary. Call 482-6530.

Business

Toronto

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Toronto

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VOODOO HOODOO DOLLS in Toronto? Yes, call Ditch-a-Date — 366-9566. Ancient Toronto curse included.

THERAPEUTIC ACUPRESSURE massage, out-call only, helps relieve tension pain by professional massage therapist T Fung, PhD, RMT. 966-5159.

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Prisoners

A NOTE TO PRISONERS who wish to have pen-pals — Metropolitan Community Church is offering a pen-pal service to men and women prisoners through the church's prison ministry. The address is Prison Ministry, 730 Bathurst St, Toronto ON M5S 2R4.

MALE, 32 YEARS OLD, white, enjoy outdoor sports. I will answer all letters sent to me. My address is Jerry McCullough C-18005, Box A, Room 5193, San Luis Obispo, CA 93409-0001, USA.

FEDERAL PRISONER seeks mail from the outside. I am a white male, 6'8" 235 lbs, blue eyes, doing 5 years. Please write: Mark D Behring 03468-073, Box 1000, USP Leavenworth, KS 66048, USA.

LONELY PRISONER looking for correspondents. I will answer all letters. Kenneth Bruce Miller, No 418712, Box 520, MSB Walla Walla, WA 99362-0520, USA.

WHITE MALE, 29, 180 lbs, 6'2" presently incarcerated, soon to be released. Would like to hear from all sincere and discreet people. Please write to: Louis Gawlowski, No 33272, Box 351, Waupun, WI, 53963-0351, USA.

I'M LOOKING for penpals. I'll write anyone, with a preference for guys 18 to 30. Letters and letter-writing make the days go faster in here. Robert Maguire, 6909, Box 160, Prince Albert, SK S6V 5R6.

Films

WANTED: GAY, X-RATED, Super 8 or Standard 8 gay films in good shape. Discretion required and promised. Drawer C767.

Collectors


WILLOW PATTERN COLLECTORS in Toronto area. Let's make contact 921-5317.

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NATIONAL/BINATIONAL

☐ **Alcoholics Anonymous, International Advisory Council for Homosexual Men and Women, IAC**, PO Box 492, Village Stn, New York, NY 10014.

☐ **Atlantic Gay Alliance/Association des Gai(e)s de l'Atlantique**, contact GAE (Halifax), FLAG (Fredericton) or Northern Lambda Nord (Western NB).

☐ **Canadian Gay Archives**, Box 639, Stn A, Toronto, ON M5W 1G2. (416) 977-6320.

☐ **Committee to Defend John Damien**, Box 608, Stn K, Toronto, ON M4P 2H1

☐ **Dignity/Canada/Dignité**, Box 1912, Winnipeg, MB R3C 3R2 (204) 772-4322.

☐ **Foundation for the Advancement of Canadian Transsexuals (FACT)**, Box 291, Stn A, Hamilton, ON L8N 3C8 (416) 529-7884. Central Canada: Box 2666, Winnipeg, MB R3C 4B3. Southwest Ontario: Ms R M Schwartzentruber, 21 Cherry St, Kitchener, ON N2G 2C5. 576-5248

☐ **Integrity (Gay Anglicans and their Friends)**, Canadian regional representative, c/o Box 34, Stn G, Calgary, AB T3A 2G1. (403) 233-7404

☐ **International Gay Association**, Secretariat, c/o CHLR, Box 931, Dublin 4, Ireland. International Lesbian Information Secretariat, NVIH-COC, Frederiksplein 14, 1017 XM, Amsterdam, Netherlands; ph: 234596/231192. International Co-ordination & Information Centre on Religion, PO Box 1, Cork, Ireland; ph: 021-505394.

☐ **Ligo de Samseksamaj Geesperantistoj (LSG)**, gay Esperanto organization, 100 Crerar Ave, Ottawa, ON K1Z 7P2.

☐ **New Democratic Party Gay Caucus**, Box 792, Stn F, Toronto, ON M4Y 2N7.

☐ **Section on Gay and Lesbian Issues in Psychology**, c/o Gary McDonald, Dept of Psychology, U of Windsor, N9A 3P4.

☐ **Women's Archives**, Box 928, Stn O, Toronto, ON M4T 2P1.

BRITISH COLUMBIA

Provincial

☐ **Gays and Lesbians in the United Church in BC**, Box 46586, Stn G, Vancouver V6R 4G8. Support group and educational resources.

Kelowna

☐ **Okanagan Gay Organization**, Box 1165, Stn A, Kelowna V1Y 7P8. Mutual support. The group can be contacted directly by phone through the Kelowna Crisis Centre.

Prince Rupert

☐ **Gay People of Prince Rupert**, Box 881, V8J 3Y1. (604) 624-4982 (eve).

Vancouver

☐ **Archives Collective**, Box 3130, MPO, V6B 3X6.

☐ **Coming Out (Gay Radio)**, c/o Vancouver Cooperative Radio, 337 Carrall St, V6B 2J4. Thurs at 6:30 pm, 102.7 MHz FM.

☐ **Congregation Sha'ar Hayam**, Jewish gay synagogue, Box 69406, V5K 4W6. (604) 255-1076.

☐ **Dignity/Vancouver**, Box 3016, V6B 3X5. (604) 684-7810.

☐ **Gay and Lesbian Caucus of the BC NDP**, (604) 263-9043.

☐ **Gayblevision**, TV show by gay people about gay life, culture and art. Regular monthly and special programmes. 837 Bidwell St, V6G 2J7. (604) 689-5661.

☐ **Gay/Lesbian Law Association**, Faculty of Law, University of British Columbia, Vancouver.

☐ **Gay and Lesbian People of Simon Fraser University**, c/o SFU Student Society, Simon Fraser University, Burnaby V5A 1S6. (604) 291-3181 or 291-4539.

☐ **Gays and Lesbians of UBC**, Box 9, Student Union Bldg, U of British Columbia, V6T 1W5.

(604) 228-4638. Meets Thurs at 12:30 pm (see "The Ubyyssey" for room).

☐ **Integrity: Gay Anglicans and their friends**, Box 34161, Stn D, V6J 4N1. (604) 873-2925.

☐ **Lesbian and Gay Health Sciences Association**, c/o Gay People of UBC, Box 9, Student Union Bldg, UBC, V6T 1W5.

☐ **Lesbian Information Line**, (604) 734-1016. Sun and Thurs, 7-10 pm.

☐ **The Lesbian Show**, Co-op Radio, 337 Carrall St, V6B 2J4. 102.7 MHz FM, Thurs, 7:30 pm.

☐ **Society for Political Action for Gay People (SPAG)**, Box 2631, Main PO, V6B 3W8. Ph: James Trenholme at (604) 224-7738 or Vince Manis at 435-7376.

☐ **Vancouver VD Clinic**, Rm 100, 828 W 10th Ave (near Gen Hosp). (604) 874-2331, Ext 220.

☐ **Vancouver Gay Community Centre (VGCC)**, Box 2259, MPO, V6B 3W2. (604) 253-1258.

☐ **Women in Focus**, 204-456 W Broadway, V5Y 1R3. (604) 872-2250.

Victoria

☐ **The Island Gay Community Centre Society**, 1318 Balmoral Rd, V8R 1L7. Sponsors Gay Caté at 1923 Fernwood every Thurs till midnight, and bowling, self-defence classes, volleyball and swimming.

☐ **Need (Victoria Crisis Line)**, (604) 383-6323, 24 hrs. Some gay info available.

☐ **University of Victoria Gay Focus Club**, Student Union Bldg, U of Victoria, Box 1700, V8W 2Y2.

ALBERTA

Provincial

☐ **Alberta Lesbian and Gay Rights Association (ALGRA)**, Box 1852, Edmonton T5J 2P2.

Calgary

☐ **Dignity/Calgary**, Box 1492, Stn T, T2H 2H7.

☐ **Gay Information and Resources Calgary (GIRC)**, Old Y Bldg, Stes 317-323, 223 12 Ave SW, T2P 0G9. (403) 234-8973. Info and counselling Mon-Fri, 7-10 pm. Dances, discussion groups, newsletter, gay rights action. Mailing address: Box 2715, Stn M, T2P 3C1.

☐ **Integrity: Gay Anglicans and their friends**, c/o Box 34, Stn G, T3A 2G1.

☐ **Lesbians and Gays at University of Calgary**, Students Club, MacEwan Hall, U of Calgary, T2N 1N4.

☐ **Metropolitan Community Church**, 204-16 Ave, NW, T2M 0H4. (403) 277-4004. Services Sun 11:30 am and 7 pm at above address.

☐ **Right To Privacy Committee**, Box 2943, Stn M, T2P 3C3. Info on gays and the law, legal referrals

Edmonton

☐ **Gay Alliance Toward Equality (GATE)**, Box 1852, T5J 2P2. Office: 10173-104 St. (403) 424-8361.

☐ **Privacy Defence Committee**, c/o Box 1852, T5J 2P2.

Red Deer

☐ **Gay Association of Red Deer (GARD)**, Box 356, T4N 5E9.

SASKATCHEWAN

Provincial

☐ **Dignity/Saskatchewan** (gay Catholics and friends), Box 3181, Regina S4P 3G7.

☐ **Gay Rights Subcommittee, Saskatchewan Association for Human Rights**, 305-116 3rd Ave S, Saskatoon, S7K 1L5. (306) 244-1933.

☐ **Grassroots**, Box 7508, Saskatoon, S7R 4L4.

☐ **Lesbian and Gay Saskatchewan**, Box 7508, Saskatoon S7K 4L4.

Battleford

☐ **Battleford Gay Community**, c/o Box 401, Saskatoon, S7K 3L3.

Carrot River

☐ **Carrot River Gays**, c/o Box 401, Saskatoon, S7K 3L3.

Prince Albert

☐ **Prince Albert Gay Community Centre**, (The Zodiac Club), Box 1893, S6V 6J9. 1-24 10th St, E. (306) 922-4650. Phone line Wed-Thurs, 8-10 pm, social evenings Fri-Sat, 10 pm - 2 am.

Regina

☐ **Regina Women's Community and Rape Crisis Centre**, 219-1810 Smith St, S4P 2N3. (306) 522-2777, 352-7688.

Saskatoon

☐ **Gay Community Centre**, Box 1662, S7K 3R8. 245-3rd Ave S. (306) 652-0972.

☐ **Lutherans Concerned**, Box 8187, S7K 6C5.

☐ **Stubble Jumper Press**, 21-303 Queen St, S7K 0M1.

West Central Region

☐ **West Central Gays**, c/o Box 401, Saskatoon S7K 3L3.

MANITOBA

Provincial

☐ **Manitoba Gay Coalition**, Box 27, UMSU, University of Manitoba, Winnipeg R3T 2N2. (204) 269-8678.

Brandon

☐ **Gay Friends of Brandon**, Box 492, R7A 5Z4. (204) 727-4046.

Winnipeg

☐ **Council on Homosexuality and Religion**, Box 1912, R3C 3R2. (204) 269-8678, 772-8215. Worship, counselling, library.

☐ **Dignity/Winnipeg**, Box 1912, R3C 3R2.

☐ **Gay AA New Freedom Group**, Box 2481, or contact through Manitoba Central Office. (204) 233-3508.

☐ **Gay AIAnon Group**. Info: (204) 269-8678.

☐ **Gays for Equality**, Box 27, UMSU, U of Manitoba, R3T 2N2. (204) 269-8678.

☐ **Oscar Wilde Memorial Society**, Box 2221, R3C 3R5. Variety of social, cultural and educational activities.

☐ **Project Lambda, Inc.**, gay community services, Box 3911, Stn B, R2W 5H9.

☐ **Winnipeg Gay Media Collective**, Box 27, UMSU, U of Manitoba, R3T 2N2. (204) 269-8678. Produces "Coming Out," weekly half-hour cable cast (Thurs, 11 pm, Channel 13W).

☐ **Winnipeg Gay Youth**, Box 27, UMSU, U of Manitoba, R3T 2N2. (204) 269-8678.

☐ **University of Winnipeg Gay Students Association**. Info: (204) 269-8678.

ONTARIO

Provincial

☐ **Coalition for Gay Rights in Ontario (CGRO)**, Box 822, Stn A, Toronto M5W 1G3. (416) 533-6824.

Georgetown

☐ **Georgetown Gay Friends**, Box 223, L7G 4T1. (416) 877-0228.

☐ **Homophiles of Halton Hills (HHH)**, 35 Lynden Circle, L7G 4Y7. (416) 877-5524. Drop-ins every Wed.

Guelph

☐ **Guelph Gay Equality**, Box 773, N1H 6L8. Gayline: (519) 836-4550, 24 hrs.

Hamilton

☐ **Gay Archives/History Project for Hamilton-Wentworth (GAHP)**. (416) 639-6050. Looking for photos, clippings, correspondence, personal accounts about gay life and liberation in Hamilton, especially pre-1979.

☐ **Gay Fathers of Hamilton**. Support, advice. Meets twice a month. Call Gayline for info.

☐ **Gayline Hamilton**, info on all groups and activities, peer counselling. (416) 523-7055 Wed through Sat, 7-11 pm.

☐ **Hamilton United Gay Societies (HUGS)**, a meeting of men and women, young and old, with discussions and speakers. Meets on alternate Weds, Rm B105, Commons Bldg, McMaster University, 7:30 pm. Call Gayline for further info.

☐ **Address for all Hamilton groups listed above**: Box 44, Stn B, L8L 7T5.

Kitchener/Waterloo

☐ **Gay Liberation of Waterloo (GLOW)**, c/o Federation of Students, U of Waterloo, Waterloo N2L 3G1. (519) 884-GLOW. Coffeehouse every Wed at 8:30 pm, Campus Cir, rm 110.

☐ **Gay News and Views**, radio programme, Tue and Wed, 6-8 pm, CKMS-FM, 94.5 MHz, 105.7 MHz cable. Kitchener-Waterloo Gay Media Collective, Box 2741, Stn B, Kitchener N2H 6N3. (519) 884-CKMS.

☐ **Gays at Wilfrid Laurier University**, (519) 884-4569.

☐ **Leaping Lesbians**, radio programme, Thurs, 6 to 8 pm, CKMS-FM, 94.5 MHz, 105.7 MHz cable. Write c/o LOOK.

☐ **Lesbian Organization of Kitchener (LOOK)**, Box 2422, Stn B, Kitchener N2H 6M3. (519) 744-4863. Womyns coffeehouse 1st Thurs of month at 41 Margaret Ave.

London

☐ **Gay Youth London**, c/o HALO. Meets Thurs at 7 pm, 2nd floor, 649 Colborne St. (519) 433-3762.

☐ **Gayline**, (519) 679-6423. Info 24 hrs/day. Peer counselling Mon and Thurs, 7-10 pm.

☐ **Homophile Association of London, Ontario (HALO)**, 649 Colborne St, N6A 3Z2. (519) 433-3762. Coffee House: Sun and Mon, 7-10 pm. Disco/Bar: Fri and Sat, 9 pm - 1:30 am.

☐ **Metropolitan Community Church**, Box 4724, Stn O, N5W 5L7. Services Sun, 7:30 pm at Unitarian Church, 29 Victoria St W, north entrance to Gibbons Park. Info: Worship Coordinator, (519) 433-9939. Rides: (519) 432-9690.

Mississauga/Brampton

☐ **GEM: Gay Community Outreach**, Box 62, Brampton L6V 2K7.

☐ **Gayline West**, (416) 453-GGCO. Peer counselling.

Niagara Region

☐ **Gayline**, (416) 354-3173.

☐ **Gay Unity Niagara**, Box 692, Niagara Falls L2E 6V5.

☐ **Gay Trails**, for lesbians and gay men who enjoy hiking. Day and overnight trips planned. Visitors welcome. Write Gay Trails, Box 1053, Main PO, St Catharines, L2R 7A3, or call (416) 685-6431 before 9 am.

North Bay

☐ **Caring Homosexuals Association of North Bay (CHANB)**, Box 649, Callander POH 1H0. (705) 476-3080.

Ottawa

☐ **Dignity/Ottawa/Dignité**, Box 2102, Stn O, K1P 5W3.

☐ **Gay People at Carleton**, c/o CUSA, Carleton University. For more info, call (613) 237-1717.

☐ **Gays of Ottawa/Gais de l'Outaouais**, Box 2919, Stn O, K1P 5W9. GO Centre, 175 Lisgar St: open 7:30 - 10:30 pm Mon-Thurs. Thurs: lesbian drop-in, 8 pm; Fri: social, 7:30 - 1 am; Sat: women's night, 7:30 pm - 1 am; Sun: AA Live & Let Live group, 8 pm. Gayline: (613) 238-1717 Mon-Fri 7:30 -10:30 pm, recording other times. Office: (613) 233-0152.

☐ **Gay Youth Ottawa/Hull/Jeunesse Gai(e) d'Ottawa/Hull**. For info call or write Gays of Ottawa. Meeting/drop-in, Wed 8 pm, 175 Lisgar St.

☐ **Lesbiennes et gais du campus/Lesbians and Gays on Campus**, c/o SFUO, 85 rue Hastey Street, K1N 6N5.

☐ **Parents of Gays**, Box 9094, K1G 3T8.

Peterborough

☐ **Gays of Trent and Peterborough**, 262 Rubidge St, K9J 3P2. (705) 742-6229.

Sudbury

☐ **Sudbury Lesbians and Gays (SLAG)**, Box 395, Stn B, P3E 4P6. (705) 675-5711.

Thunder Bay

☐ **Northern Women's Centre**, 316 Bay St, P7B 1S1. (807) 345-7802.

☐ **Gays of Thunder Bay (GTB)**, Box 2155, P7B 5E8. (807) 345-8011, Wed and Fri 7:30-9:30 pm.

Recording other times. Meets Tues. Dances held monthly.

Toronto

For information on groups in Toronto, check the Community section in **Out in The City**.

Windsor

☐ **Gay/Lesbian Information Line**, Box 7002, Sandwich Postal Stn, N9C 3YC. (519) 973-4951.

☐ **Integrity**, (gay/lesbian Anglicans), c/o Box 7002, Sandwich Postal Stn, N9C 3Y6. (519) 973-4951.

☐ **Lesbian and Gay Students on Campus (LGSC)**, c/o Students' Activities Council, U of Windsor. (519) 973-4951. Rap sessions weekly.

☐ **Lesbian/Gay Youth Group**, c/o Box 7002, Sandwich Postal Stn, N9C 3Y6. (519) 973-4951.

QUEBEC

Hull

☐ **Association Gaie de l'Ouest Québécois (AGOQ)**, CP 1215, Succ B, J8X 3X7. (819) 778-1737.

Montreal

☐ **Alpha Kira Fraternity**, CP 153, Succ Victoria, H3Z 2V5.

☐ **Association pour les droits de la communauté gaie du Québec (ADGQ)**, CP 36, Succ C, H2L 4J7.

Bureau: 263 est rue Sainte-Catherine, 2e étage. (514) 843-8671.

☐ **The Capables**, Box 966, Succ H, H3G 2M9. (514) 486-4404. Support group for bisexual men.

☐ **Comité de soutien aux accusés de Truxx**, a/s Librairie L'Androgyne (see below).

☐ **Dignity/Montréal**, Newman Centre, 3484 rue Peel, H3A 1W8. (514) 392-6711.

- **Eglise Communautaire de Montréal, Montreal Community Church**, CP 610, Succ NDG, H4A 3R1. (514) 489-7845.
- **Fédération canadienne des transsexuels**, 16 rue Viau, Vaudreuil J7V 1A7.
- **Femmes gaies à l'écoute**. (514) 843-5661.
- **Gay Health Clinic, Montreal Youth Clinic/Clinique des Jeunes de Montréal**, 3465 Peel Street, H3A 1X1. (514) 842-8576. General practice, Mon-Fri, 9-5 pm; open until 8 pm Mon & Fri only. Closed daily 12:30-1:30 pm.
- **Gay Info**, CP 610, Succ NDG, H4A 3R1. (514) 486-4404, Thurs and Fri, 7-11 pm. Recorded message other times.
- **Gayline**, (514) 931-5330 (women), 931-8668 (men), 7 days a week, 7-11 pm.
- **Gay Social Services Project**, 5 rue Weredale Pk, Westmount H3Z 1Y5. (514) 937-9581.
- **Integrity: Gay Anglicans and their friends**, c/o 305 avenue Willibrord, Verdun H4G 2T7. (514) 766-9623.
- **Lambda Youth**, c/o The Yellow Door, 3625 Aylmer, H2X 2C3. Meets Fri eve.
- **Lesbian and Gay Friends of Concordia**, c/o CUSA, Concordia University, 1455 boul de Maisonneuve ouest, H3G 1M8. (514) 879-8406. Office: 307-2070 MacKay, open 1-4 pm weekdays. Meetings Thurs at 4 pm in room H-333-6.
- **Librairie l'Androgyne**, 3642 boul St Laurent, H2X 2V4. (514) 842-4765.
- **Ligue Lambda Inc**, CP 701, Succ N, H2X 2N5. Info: (514) 843-5889.
- **Naches: Montreal's Gay Jewish Group**. (514) 488-0849.
- **Parents of Gays**, a/s CP 153, Succ Victoria, H3Z 2V5. (514) 486-4404.
- **Productions 88**, CP 188, Succ C, H2L 4K1. Television programme Côte à côte, Mon 10 pm and Thurs 11 pm, Channel 9. Radio program on CIBL-FM, 104.5 MHz, Wed 7:30 pm and on CINO-FM, 102.3 MHz, Thurs 10 am.
- **La Rumeur des Berdaches**, radio programme, Mon 20h, CIBL-mf, 104.5. CP 36, Succ C, H2L 4J7. (514) 843-8671 or 526-1489.
- **Travesties à Montréal**, social support for transvestites, CP 153, Succ Victoria, H3Z 2V5. (514) 486-4404 (Thurs and Fri only).

Is your group listed?

Network is TBP's listing of lesbian and gay groups throughout Canada and Quebec. It's a way of letting people in your part of the country know what's happening, and a way to help get others involved.

Last month, we wrote to all the groups we had listed to check whether they were still active or not. Those we didn't get a response from have been deleted, but we will gladly add or change any information on your group — just drop us a line! **Network**, Box 7289, Stn A, Toronto, ON M5W 1X9.



The Festival
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For more information:
Toronto Gay Community Council
730 Bathurst St, Toronto, ON M5S 2R4

Quebec

- **Groupe gai de l'Université Laval (GGUL)**, CP 2500, Pavillon Lemieux, Cité universitaire, Ste-Foy, G1K 7P4.
- **L'Heure Gaie**, Pavillon De Koninck, Cité Universitaire, Sainte-Foy. Radio program CKRL-FM, 89.1 MHz, Thurs 7 pm.
- **Télégai**, (418) 522-2555. Gay info, Mon-Fri, 7-11 pm. Recorded message other times.

Sherbrooke

- **L'Association pour l'épanouissement de la communauté gaie de l'Estrie (ACGE)**, CP 1374, J1H 5L9.

NEW BRUNSWICK

Fredericton

- Fredericton Lesbians and Gays (FLAG)**, (506) 457-2156. Meets 2nd Wed of month.

Moncton

- **Metropolitan Community Church**, c/o Box 2362, Stn A, E1C 8J3.

Western NB

- **Northern Lambda Nord**, Box 990, Caribou, Maine 04736 USA. Serving Western NB and Northern Maine (Madawaska/Victoria/Carlton, NB; Témiscouata, Quebec; and Aroostook, Maine). (207) 496-0188.

NOVA SCOTIA

Halifax

- **The Alternate Bookshop**, 1588 Barrington St, 2nd floor. Mailing address: Box 276, Stn M, B3J 2N7. (902) 423-3830. If busy, 422-4545.
- **Gay Alliance for Equality Inc (GAE)**, Box 3611, Halifax South Postal Stn, B3J 3K6. (902) 429-4294.
- **Gay Artists Musicians Entertainers Society (GAMES) of Atlantic Canada**, Box 3611, South Stn, B3J 3K6.
- **Gayline**. (902) 429-6969, Mon-Wed, 7-9 pm, Thurs-Sat, 7-10 pm. Info, referrals and peer counselling. Operated by GAE.
- **Gay Youth Society of Halifax**. For info, call Gayline or 422-4545 (Mon).
- **Lesbian Drop-In**, 2nd and 4th Fri of month, 1225 Barrington St. Info: 429-4063. Music and conversation.
- **Sparrow**, (Gay Christians), Box 3611, South Postal Stn, B3J 3K6. Meets Sun at 8 pm, 2435 Brunswick St Coffeehouse every Sun at The Turret, 9 pm - 1 am. Call Gayline or The Turret for info.
- **The Turret Gay Community Centre**, 1588 Barrington St. (902) 423-6814. Mailing address: Box 3611, Halifax South Postal Stn, B3J 3K6.

NEWFOUNDLAND

Provincial

- Gay Association in Newfoundland (GAIN)**, PO Box 1364, Stn C, St John's, A1C 5N5.

PUBLICATIONS

- **After Stonewall**, Box 7763, Saskatoon, SK S7K 4R5.
- **Le Berdache**, CP 36, Succ C, Montréal, PQ H2L 4J7. (514) 843-8671.
- **The Body Politic**, Box 7289, Stn A, Toronto, ON M5W 1X9. (416) 977-6320.
- **FLAGMAG**, Box 1556, Stn A, Fredericton, NB E3B 5G2.
- **Gay Calgary**, Gay Information and Resources Calgary, Box 2715, Stn M, T2P 3C1.
- **Gay Niagara News**, Box 692, Niagara Falls, ON L2E 6V5.
- **Grassroots**, Box 7508, Saskatchewan, SK S7R 4L4.
- **GO Info**, Gays of Ottawa/Gais de l'Outaouais, Box 2919, Stn D, Ottawa, ON K1P 5W9.
- **International Justice Monthly**, c/o RR 4, Harrow, ON N0R 1G0.
- **Making Waves: An Atlantic Quarterly for Lesbians and Gay Men**, Box 8953, Station A, Halifax, NS B3K 5M6.
- **Network**, Dept 7, Box 4276, Stn A, Victoria, BC V8X 3X4. (902) 381-2225.
- **The Radical Reviewer** (lesbian/feminist literary tabloid), PO Box 24953, Stn C, Vancouver, BC V5T 4E3.
- **Thunder Gay**, c/o Box 2155, Thunder Bay, ON
- **VGCC News**, Vancouver Gay Community Centre Society, Box 2259, MPO, Vancouver, BC V6B 3W2. (604) 253-1258.
- **Wilde Times**, Box 2221, Winnipeg MB, R3C 3R5

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by "Angus MacKenzie"

Lust with a very proper

My New York friend Luke is a distinguished and admired man in the fraternity of fisters. One hears insiders say as a compliment, "He's an actor's actor," or "He's a writer's writer." Well, Luke is a fister's fister. He's handsome and rugged with a solid, well-defined body and a firm, rounded ass, even though he's well into his forties. Walking with him down Christopher or West Streets is like walking with a prince. Step into the Ramrod and crowds part for him. Voices all around yell, "Hi, Luke!" "How's it going, Luke?" and you hear regulars say to newcomers, "That's Luke, he's great."

Luke is European, charming and outgoing, and his response to this appreciation is an attitude of *noblesse oblige* suitable to his station. Behind the smile and the direct eye-to-eye contact there is an unspoken reserve. Admirers know that this fister's got class.

I'm not into fisting but I am curious — as intrigued as anyone else — and, since I was staying with Luke over Christmas and New Year's, I had an opportunity to ask questions. Even before I did, I had already picked up on the fact that protocol was stringent and the etiquette of proper fist-fucking was as refined as a fox hunt.

New Year's Eve provided the occasion to observe the preparations attendant to an important fisting party. Luke had accepted an invitation for one of the many fisting clubs to be found in Manhattan. Only sixty people had been invited; they would be a select group and proper decorum would be observed. The invitation read, "White jockstraps only." In that case, Luke said, he would wear his white mother-of-pearl cockring. *Bien sûr*.

From the time we got up on the morning of December 31 until Luke left for the party about ten that night, all his actions were geared to the party. (I had a date in the Village with a snowman,

but that's another story.) For breakfast Luke had orange juice and consommé; he was to eat nothing else all day.

We were planning a casual tour of places and things Luke wanted to show me, but before we set out, he went upstairs in his building to get the requisite drugs for his party. His dealer was closing shop, so to speak, at noon and had warned his customers. Luke returned with little packets which included a muscle relaxer and some uppers and downers.

We stepped out of his Park Avenue apartment building and headed first to the Museum of Modern Art. He was keen on my seeing the Atget exhibition of photographs of rural France in the 1920s. Afterwards we walked over to the St Regis. The old King Cole Room in this celebrated hotel had been transformed into a stunning Thirties nightclub — the wonderful Maxfield Parrish mural had been cleaned, and one expected Jean Harlow in white fox to walk in. Instead, a suave gentleman in London tweeds swept in with an aging beauty swathed in sable. She was his mom, it turned out, and he, all smiles and festive greetings, was a fisting brother of Luke's. We declined an invitation to lunch with them and went instead to the Oak Room at the Plaza. Luke knew people there, too, but the

introductions and Happy New Year greetings were perfunctory. We slid into a small table in a corner.

"When you were first fisted, did you plan it?"

Luke played with his spritzer. "No, no. I was with a big, handsome German in a bath in Seattle. He had a huge cock. When he entered me slowly and carefully, I thought, 'My God, his cock has grown even bigger!' I was astounded when it turned out to be his hand." He smiled nostalgically. "It was wonderful. I've never looked back."

He quickly went on to say that this is not the way to go about it. He is, in fact, rather contemptuous of people who get into fisting with little or no idea of what they are doing. He spoke with disdain of "tourists" who go to the Mineshaft stoned, drunk or both and climb into a sling. Or worse, those who fist somebody without finesse. "A friend of mine saw some idiot about to fist a guy with his college ring on. Jesus!" He knew of two people who'd died last year of injuries from careless, or maybe vicious, fisting.

My eggs Florentine arrived. Luke ordered a San Pellegrino. "Did it hurt?"

He laughed, "Yes. Well, you know, pleasure/pain... yes, it hurt, but only at first and then the pleasure overwhelmed

me and I still didn't know it was a fist."

He went on to talk about the finer points. First, he said, a fister must also be a fisteer. No one is accepted into the certified world of fisting who is not prepared to play both roles well and willingly. More people have a preference for being the fisteer (understandable, I guess) but selfishness is not tolerated. In establishing an encounter one may ask, "Are you wide or deep?" "Wide" can mean two fists; "deep" can mean up to the elbow.

I had heard many references to the length of time fisting sessions took — "He went on for hours" said with great satisfaction and admiration of the fister. Luke explained that there is, in happy fisting, an intense relationship established between the partners in a session. If that relationship does not appear to be working within the first few minutes, both partners, without rancor, will stop and move on to find a partner with whom a *simpatico* relationship can be created.

Eye contact is important and constant between partners. The fister is aware, too, of body language and of verbal signals indicating pleasure or discomfort. In a long session, neither is apt to have an erection. In fact, according to Luke, multiple orgasms are possible for the fisteer without an erection and

"Spending some time with a fister who's really got class, I had an opportunity to ask some questions. Even before I did, I had already picked up on the fact that protocol was stringent and the etiquette of proper fist-fucking was as refined as a fox hunt."



stranger

without ejaculation. "It must be the closest males can get to a female orgasm."

The fister gets his pleasure from the expert way he probes with his hand "into that silky, smooth passage," and from his ability to bring the fistee to ecstasy a number of times. One of Luke's favourite partners finishes their sessions by pushing his big cock in as well and jerking off inside Luke's ass.

The Oak Room was beginning to fill up with a British rock group and their boisterous groupies. Luke had expressed surprise that I had never seen the Tava murals on the huge disintegrating fuck pier on the Hudson River. So, since the sun was still high, we took a taxi down to West Street, just opposite the Ramrod, to see them.

We walked through the gloomy debris of the pier shed, stepping over garbage and avoiding holes through which the black waters of the river could be seen. Out at the end, we stepped into the sunshine and stood as far back as possible on the crumbling concrete apron to look at the mural. Facing the river, looking intensely toward each other, are two sixteen-foot-high studs, jerking off. One is black, the other white, and they are separated by a doorway to the shed, perhaps twenty feet apart. They are both spilling forth gobs of creamy come. Tava is an honoured artist and his work is seen by all the tourists who take the boat trip around Manhattan. The wall, I was told, has been purchased in its entirety by the Museum of Modern Art.

It was late afternoon when we got back to the apartment and Luke began his preparations. I was in the living room reading the last (alas) column by architecture critic Ada Louise Huxtable in the *Times*. Luke came from the bathroom, nude, with an impish grin.

"Do you want to know what I'm doing?"

I was struck once again by his splendid body. "You don't look like you're doing anything."

"I've got Nair on my ass," he said. "In a few minutes it'll be as hairless as a baby's." He disappeared again. Later he came back and repositioned himself in a chair under a Luxo light. He had French nail clippers, a nail file, a pumice stone, a buffer and an emory board. (Certain fuck bars in Manhattan give away emory boards stamped with their name.) He clipped and cleaned, buffed and polished, checking for smoothness with his tongue, licking all the way around each nail and cuticle. I was staring at him and he looked up and grinned. "It's rather like checking someone's teeth before a blow job."

This went on for almost an hour while we talked. I took the opportunity to ask him about Michael, an attractive young man whom I had met. Luke identified him as a sometime lover.

"Do you and Michael get into fisting?" I asked.

"Good heavens, no!" His response was explosive, as though I had asked about cunnilingus with his mother. "Michael is a lover. We kiss and cuddle and suck and fuck — we make love." It was then that I became aware, in his case anyway, of the total separation between his active sex life and his carefully planned and ordered fist life.

"It makes no difference what a fist partner looks like or whether he has a sparkling personality. We are interested in each other's asses and hands. That's

all. Fisters tend to be in good shape and sometimes they are good-looking, but that is of little consequence. What counts is their technique and their sensitivity with their hands."

I asked him about the set-up of the club he was going to and he described it in some detail. The entrance fee is \$25.00. It is in a converted industrial building in Lower Manhattan — somewhere near 8th and 18th. Money has been spent on its design and appointments; one large room is a lounge with attractive sofas and chairs upholstered in velvet. Lights are low and the colours are rich but subdued. Another large room is the fisting room, with some slings and a number of firm mattresses covered, he told me, in fine quality cotton contour sheets. Lighting is again low and indirect, and the floor is carpeted. Elbow Grease is provided, preferred to Crisco in this place. There are no partitions because fist-fucking is, of course, a public recreation. Once you are admitted, privacy is not part of the code.

Off the fisting room is a large bathroom with multiple showers, toilets and douche equipment. Ivory liquid soap is *de rigueur*. Everyone douches thoroughly before arriving. Should any hint of shit appear during fisting, both partners repair to the bathroom to clean up and redress the situation. Another absolute rule is that a fister does not go from one ass to another without first thoroughly cleaning his hand and arm; the bacteria from one ass can be found inhospitable by another. All clothes are checked on arrival, leaving everyone

nude except for jockstraps. Introductions are casual. A large punch bowl, filled only with the juices of fresh fruit is available. Liquor is not permitted, but Coca-Cola is — it's thought to give the drug combinations the right hit.

It was about seven o'clock when Luke started douching. He has one of those chromed enema tubes attached to his shower. The whole process took two hours before he proclaimed himself to be "as clean as a whistle." He took me into his bedroom to show me his gear laid out: there were the little packets of pills, the \$350 black leather jacket complete with gleaming chains and studs, the clean, torn and faded jeans with the red hankie in the right rear pocket, the parachuter's boots, the sparkling white jockstrap, the leather thong with the silver filagree popper container (non-spill) and the black leather biker's cap.

"It looks very S/M," I said.

"We have nothing in common with that crowd," he answered firmly. "Our relationships are based on absolute equality." He allowed that some S/M people he knows are into fisting, but that scene is totally different, with its own dynamic, its own rules and standards. It obviously didn't interest him at all.

He set off.

Half an hour later I was in a cab heading for the Village. I was thinking of Luke's clearly stated objective for ringing in the New Year: "I will have twelve partners and be home in the early morning." My thoughts shifted to my anticipation of blowing a little coke and, maybe, the dealer. I felt like an aged babe-in-the-woods. □

"Angus MacKenzie" is the pseudonym of a Toronto writer who, for professional reasons, chose to author this article anonymously.



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